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Editorials



SEGRETERIA DI STATO

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SUA SANTITÀ

N. 145420

Vatican City,

September 23, 1947.

Dear Mr Spaeth:

It gives me particular pleasure to acknowledge, at the august direction of the Holy Father, the receipt of Volumes XI, XII, XIII, XIV, of "Liturgical Arts," which you graciously presented to Him, some time ago, through His Excellency the French Ambassador to the Holy See.

His Holiness would have me express to you the sentiments of His appreciative gratitude for these volumes which, in filial homage you have submitted to Him, thus enabling Him to survey the work you have been doing to foster public interest in the specialized sphere of liturgical art. Down through the ages creative craftsmen have given of their best in the service of the Church, and it is the prayer of the Sovereign Pontiff that your efforts may serve to maintain that tradition.

As a token of His benevolent regard, the Vicar of Christ graciously imparts to you and to all the members of the Society His paternal Apostolic Blessing.

Availing myself of this opportunity to renew to you the expression of my high esteem and consideration, I remain

Sincerely yours

(Signed) F. B. MONTINI Subst.

Mr Otto L. Spaeth

President, Liturgical Arts Society, Inc.

A POSITIVE act is more productive than the so usual negative approach to the many problems which cry for solution to-day.

In view of the problems which have beset the building industry, it is encouraging to note that a clear call to action was sounded by the Archbishop of New York. At the luncheon of the New York Building Congress held on May 27, in New York City, Cardinal Spellman stated "... because I have faith that the good will and good works of capital and labor, of employer and employee, of all Americans of every station in life, will be commensurate with my own, herein pledged and proven!" he would promise to expend twenty-five million dollars for buildings to be constructed in the Archdiocese of New York, among them the Archbishop Stepinac High School, the Alfred E. Smith Memorial Hospital, and the New York Foundling Hospital. In turn, Mr Max H. Foley, president of the New York Building Congress, announced that the Cardinal's challenging statement had been accepted by the construction industry of greater New York and that "... we are confident that the construction industry can be lifted from its present state of doldrums in metropolitan New York to the end that essential and much-needed construction and home building will go forward on a large scale and provide jobs for thousands of skilled craftsmen."

High costs are not likely to be materially reduced in the near future, but what is most important to the industry at present is the *stabilization* in costs so that a builder can give an owner a cost estimate on a building operation with a

reasonable expectation that it will not be exceeded. To that end the unions have given a new pledge of coöperation to the construction industry, which reads:

(1) No limitation on a man's output because we have always agreed on a fair day's work for a fair day's wage.

(2) No strikes or stoppages for agreement or jurisdictional disputes because all our agreements provide for mediation or arbitration of such disputes.

(3) We will man all jobs with sufficient labor and we expect coöperation not only of our employer but also the awarding authorities in scheduling their jobs so that we can plan ahead with some degree of certainty.

(4) We again emphasize the right of the employer to hire or discharge any man he sees fit and, as our present agreements and laws provide, we will discipline any member who violates our agreement in this respect.

"This forthright pledge by the leaders of the trade unions will mean higher productivity, fewer work stoppages and smoother flow of on-site construction," Mr. Foley declared. "It will bring about consequent reduction in building costs once the full import of the pledge is accepted by the individual craftsmen."

Since it is estimated that \$1,250,000,000 worth of essential construction is waiting to be started, with \$175,000,000 already on architects' planning boards, we can realize the importance of the Cardinal's decision and the pledge offered by the trade unions.

We shall always have calamity howlers among us. It is encouraging to know, and it was to be expected, that the Archbishop of New York does not share their defeatist attitude.

IN ANTICIPATION of the parochial and Catholic institutional building pro-

gram, long delayed because of the war and labor uncertainties, a plan has been evolved by the Very Reverend Henry A. Lucks, president of Saint Joseph's of Indiana, Collegeville, Indiana, whereby a national Catholic building convention and exposition will be held in Chicago next July. In addition to general discussions, experts will conduct panel meetings that will be devoted to special problems that deal with each of the many phases in construction and upkeep of parochial buildings. These plans enjoy the support of Cardinal Stritch and of many other members of the hierarchy. More later about these matters.

THE CRAFTSMAN who wants to do good, honest work is often confronted with a rather unfair competition from those firms which produce objects for use in a church with the same degree of interest they would evince were they to sell a can of beans. Among the more flagrant instances of this unfair competition we can list that which concerns the making of sacred vessels. Here is surely a craft where honesty of workmanship and material should be a *sine qua non*, and yet there are certain commercial firms which engage in the dubious practice of misleading their clients by claiming, for example, that chalices which they sell are handmade, whereas any craftsman knows that the sum-total of the work involved puts their product in the category of machine made. That is bad enough, but the actions of these firms and their salesmen really become reprehensible when they bamboozle their clients by telling them their wares are handmade and their prices lower than those which individual craftsmen must obtain.

This practice of chiseling will go on until the prospective buyers among the clergy fully realize the value of honest work and its proper remuneration. It is difficult to believe that there are some who see little wrong in endorsing reprehensible practices in a matter which concerns the making of *sacred* vessels and those objects which are used in the sanctuary.

IT IS always pleasant to find evidences of the influence exerted in many quarters by the work of our Society, through its publication. In the recent past several South American architects called at our office and expressed their approval of our work; one, Celestino Sañudo, is from Valparaíso; the other, B. Calixto de Jesús Netto, from Rio de Janeiro. Mr

Sañudo spent the last year studying city planning at Columbia University and is now in Chicago where he will spend another year in further study. Mr Calixto came to the United States particularly to study the development of religious art and architecture. He made it very plain that he wanted to see and study creative work and not archaeological frippery. It is interesting to note that both architects are deeply interested in and aware of the *reality* of the liturgical movement and in the discussion of their hopes and ideals there was evident a desire to work for the development of a *future* in the arts and architecture at the service of the Church. Both Mr Sañudo and Mr Calixto have promised to write an account of their views for LITURGICAL ARTS.

WE reject all esthetic speculation, all doctrine, all formalism. The whole trend of our time is toward the secular. The endeavors of the mystics will be remembered as mere episodes. Despite our greater understanding, we shall build no cathedrals. . . . The individual is losing significance; his destiny is no longer what interests us."

These quotations, from the writings of Mies van der Rohe, taken from the illustrated catalogue of his work published by the Museum of Modern Art, reveal a confusion of thought and should be challenged. Let us grant that the trend of our time is toward the secular. Mies plays it safe and goes along. In doing so he sacrifices whatever grasp he may once have had on a real concept of building as well as any sound idea of truth. As for the mystics, Mies only demonstrates here that he also lacks an historical sense.

And certainly "our greater understanding of life" is questionable. It is Mies's acceptance of the unfortunate fact that the individual is losing significance in our society that is indeed disturbing. And this effect of a disintegrating ideal is clearly visible in the development of his work.

But we, as Catholics, have fallen into the same errors as Mies. At least he has been honest in admitting his poverty. Catholic architects and painters and sculptors have made it equally plain that we are poverty-stricken, but without Mies's justification.

The Catholic Church is an entity, a *unity* of magnificent proportions, and yet our architecture, our arts are of a level to make the angels weep. Why? Largely because, unwittingly perhaps,

we seem to agree that the individual is losing significance and has become lost in a welter of mediocrity. It is bad enough to have those who do not share our convictions and faith concur in the confusion of our times, but it is inexcusable to have those whose job it is to design and plan our churches, those who should be our leaders, forego their heritage for a mess of eclectic or stylistic pottage.

The Catholic architect or artist, or the artist who works for the Church, enjoys the inestimable advantage of a past and a present based on sound tradition; he enjoys the privilege of working *within* a discipline which, by its very nature, frees him for a full flowering of his genius. To evade this discipline, to forego the normal evolution of his creative prerogative is, to put it bluntly, a prostitution.

A NEW Canadian group of artists, devoted to the revival of sacred art, has been established at the Seminary of Joliette. It is called *Le Rétable*. An exhibition of works by members of this group was held in Montreal, October 18-26. The work exhibited augurs well for the future of the combined efforts of these men and women, since all of them are very competent and steeped in the knowledge and tradition of religious art. But they also have a forward-looking point of view which is so important today. Two of the members—of the faculty of the seminary at Joliette—the Reverend W. Corbeil and the Reverend A. Lecoutey, are artists in their own right. Two other members of the seminary faculty, the Reverend E. Marion, and the Reverend M. Ouellette, are also deeply interested in this work and will take part in the activities of the group. Among the lay members are Mlles Cécile Chabot and Sylvia Daoust, MM. Marius Plamondon and Gilles Beaugrand. Readers will recall having seen reproductions of Sylvia Daoust's statues and Gilles Beaugrand's chalices in past issues of LITURGICAL ARTS. Miss Cécile Chabot has produced exquisite little paintings and drawings which are very well adapted to book illustrations and to the type of religious cards which we all hope to see made more popular among us. Mr Plamondon is a very gifted sculptor and also a stained glass craftsman of great talent. His Stations of the Cross, of polychromed wood, and his windows, in the chapel of the Novitiate of Saint Viateur, are notable examples of what can be done to bring about the revival of sacred art we all so ar-

dently desire. Reproductions of the work of these artists will appear later in this quarterly. Need we add that this group of *Le Rétable* enjoys the patronage of the Bishop of Joliette, the rectors and superiors of the universities and seminaries of Montreal and Quebec, and of the Provincial of the Viatorians.

SEVERAL of our architect friends have complained that past issues of the quarterly did not contain much architectural work. They were kind enough to realize that few church buildings of interest had been erected in the recent past, but it nevertheless seemed a good idea to do something about this and we offer here proposed solutions to two rather interesting problems; one, a church to be erected in the Philippines, the other a proposed alteration in a chapel in Brooklyn. Raymond and Rado's plans for the Philippine church will provide a partial answer to Father Cannon's "A Letter from Manila."

The case for the artist is well stated by Father Conrad Pepler, O.P., in his article "The Isolated Artist," and Mr Thomas Derrick in his text "The Artist in Church." Many will probably know that Father Pepler is the editor of *Blackfriars*, the monthly review of the English Dominicans at Oxford. And since the work of the architect and the artist must ever be based on a sound understanding of the liturgy, we welcome Father Michael A. Mathis's full report, "The Notre Dame Liturgy Program." In the August, 1947, issue we alluded to the work of a talented sculptor, Sister Thomasita. Two of our friends in Chicago who are well acquainted with her work — Father Robert W. Clement (now Fr. Marie Alberie, of the Abbey of Our Lady of Gethsemani, of the Order of Cistercians of the Strict Observance) and Miss Margaret Dagemais, who teaches art and related matters — contribute articles bearing on Sister Thomasita's work: "Art and Uncommon-

sense" and "A Sculptor Meditates." Two pages of illustrations round out the subject and we hope that the next step will be tangible recognition in the form of commissions. The two reports on the Seventh Liturgical Conference held in Portland, Oregon, last August, by Barry Byrne and Mrs Agnes Prentis, also emphasize the importance of the liturgy for those who would appreciate the work of those architects and artists who are doing their best to place their professional activities within the framework of the Universal Church.

We particularly call the attention of our readers to Professor C. R. Morey's appeal for books for the Beato Angelico Institute in Rome

In the last issue it was necessary, due to lack of space, to omit book reviews. We now more than make up for this omission. Finally, we believe that the correspondence section will interest everyone because of the many points of view expressed.

The Notre Dame Liturgy Program

The Reverend MICHAEL A. MATHIS, C.S.C.

FROM JUNE 17 to August 13, 1947, the University of Notre Dame offered its first liturgical program. Taking cognizance of preceding summer schools in liturgy at home and abroad, a similar program was proposed for Notre Dame in December, 1946. The actual program, however, that was finally approved in February, 1947, was quite different from the original proposal. The chief difference was that the Notre Dame program was put on an academic basis, while, at the same time, provision was made both for appropriate liturgical functions and for auditing these courses either for the whole of the summer session or for only a part of it.

The academic features of the Notre Dame program are due largely to the judgment of the President of the University, Reverend John J. Cavanaugh, C.S.C., to his council, and to the following officials immediately concerned: the Reverend Howard J. Kenna, C.S.C., Director of Studies, the Reverend Philip S. Moore, C.S.C., Dean of the Graduate School, the Reverend John Burke, C.S.C., Business Manager, the Rev-

erend Roland G. Simonitsch, C.S.C., Head of the Department of Religion, and Professor Daniel H. Pedtke, B.Mus., head of the Department of Music.

The following functions were arranged to provide as full a liturgical life as a summer school permitted. Lauds, the morning prayer of the Church, was recited daily at 5:40 A.M. and followed by a missa cantata, with a homily, at 6:00 A.M., except Saturdays and Sundays when the mass was at 7:00 A.M., preceded by Lauds. Compline was sung at 7:10 P.M., followed by Benediction of the Blessed Sacrament. These functions took place in the University Sacred Heart Church. Terce was recited at 9:00 A.M. and None at 4:30 P.M. in the lecture hall. The latter was followed by an explanation of the liturgy for the following day by the Reverend Michael A. Mathis, C.S.C., the director of the liturgical program.

Three courses were offered for academic credit in the undergraduate schools of religion and music: the history of the liturgy according to the Latin Rite, liturgical life, and Gregorian

chant. The student body included priests, brothers, sisters, laymen, and laywomen. For the history of the liturgy, eleven students worked for academic credit and twenty-two were auditors. In the course on liturgical life, there were twenty-six credit students and thirty-six auditors. For Gregorian chant, eight students worked for academic credit and fifteen were auditors.

The History of the Liturgy

This course was the keystone of the academic instruction in the liturgy program and was conducted by Dom Thomas Michels, O.S.B., Ph.D., a monk of Maria Laach. Father Thomas was specially prepared for these lectures by having taught the same subject at the University of Salzburg, Austria, and by his researches at Maria Laach, one of the foremost centers of liturgical studies in the world.

Father Thomas gave thirty-eight one-hour lectures whose leading ideas may be very briefly indicated as follows.

Origin of the Latin Liturgy. Our Latin liturgy began to develop in the third

century from the pre-existing Christian liturgy (Aramaic and Greek) that was common to the Mediterranean world at the time. This liturgy was a mystery-cult by which man could participate in the divine plan of salvation through Christ and His Church.

Besides the obviously divine character of this liturgy, its origin and development were prospered by the adaptation of customs and terminology that were current in the Mediterranean world. The most important of these customs for the liturgy of the mass, were the Jewish festal or fraternal meal. These customs show a remarkable similarity with the communal character and procedure followed by our Lord and the Apostles in the institution of the Holy Eucharist at the Last Supper. Besides, the prayer of thanksgiving ("eucharistia" in Greek) at the Jewish festal meal prefigured many leading ideas in the subsequent Christian *anaphora* (Greek canon).

With the conversion of many Gentiles, Greek became the most common liturgical language of the Mediterranean world and the Hellenistic spirit contributed much to the Latin liturgy. Thus to give only two examples, the Greek liturgy emphasized the glorification and praise of God and it also changed the Jewish inherited prayer to God in the third person by speaking directly to Him, e.g., "We give thanks to Thee."

The Roman Liturgy. It was this Aramaic and Greek liturgy that was brought to Rome, and only in time did a Latin liturgy evolve there. For many centuries, however, the Roman liturgy was bilingual, i.e., in both Greek and Latin, with certain key words from the Hebrew such as "Amen" and "Alleluia," which have survived to our own day.

The oldest extant descriptions of the liturgy in Rome were written in Greek by Saint Justin (d. 165) and Saint Hippolytus (d. 258). These descriptions, along with some liturgical texts, show similarities with and even dependence upon terminology and customs of the Latin liturgy in North Africa, as described by Tertullian (born 160) and Saint Cyprian (d. 258). Then follows a great hiatus of documents until the fourth century, when liturgical texts and descriptions of the liturgy indicate the distinctive Roman genius. This showed itself in the carefully worded and non-ambiguous prayerforms, in a reluctance to incorporate eastern customs, and in the avoidance of classical Latin an-

tiquity's terminology for cult until, after the Church was well established and the danger of confusing pagan and Christian usage of the same terminology had passed, the Roman liturgy used it liberally. In fact, the adaptation of this terminology to Christian conceptions gave the Roman liturgy a permanent richness peculiar to itself and to its genius.

Father Thomas elucidated many of the important terms of this period by a detailed treatment of the Latin canon of the mass, by some of these terms in a brief history of the office, and by a few pivotal words used in the sacraments and sacramentals.

Other Latin liturgies that were more dependent on eastern influences than the Roman — the Mozarabic in Spain, the Gallican in France and the Ambrosian in Milan — have also influenced the Roman liturgy. In the end, however, they have been absorbed by the Roman, except the Ambrosian in a few diocese, and the Mozarabic and Gallican in a few isolated cities.

The Roman liturgy, however, became fixed in the early middle ages, when private, communal, and political life were still judged by their sacramental character, and when the sober Latin spirit fought with the emotional Germanic for a *modus vivendi*, as the soaring Gothic was bound by the Latin in the style of some cathedrals in Italy.

Later Middle Ages. The lyrical poetry and music of the Germans even in Charlemagne's time, when he tried to unify his empire liturgically according to the ancient Gregorian texts and music, had circumvented this design by inventing the sequences, a subjective tendency which was not halted until the Council of Trent. But after the twelfth century this subjectivism manifested itself in many other ways: the political order was emptied of its sacramental character; the divine office was abbreviated and prepared in a form available for private recitation; the ordinary individual remained a believer in the dogmas, but did not participate as formerly in the union and communion of the holy sacrifice of the mass; in fact he seldom received the sacraments and, except for Vespers, ceased participating in the divine office. He turned rather to private devotion, the veneration of the saints and to our blessed Lord in the tabernacle rather than to the eternal High Priest who daily and everywhere renews His sacrifice of Calvary, who is the chief Priest in the administration of

the sacraments and sacramentals, and who, in union with His Mystical Body praises the Triune God as He deserves to be praised in the divine office. Priests too began the practice of saying private instead of sung masses.

Reforms. Although in our day we are still very much under gothic influences in our liturgical life, yet two powerful reforms have already come — the Council of Trent and the modern liturgical movement formulated by Pope Pius X — to bring us back to a greater participation in the public liturgical functions of the Church. The multiplication of saints' feasts which had obstructed the celebration of the ecclesiastical year were cut down to one hundred by Trent, and Pope Pius X would permit only feasts of the first and second class to displace the Sunday. The most significant feature of both reforms in missal and breviary was to discard the liturgical development of the later middle ages and to go back to the classical period of the liturgy for texts and interpretation. For frequent and even daily communion, for children as well as adults, Pope Pius X went back to Christian antiquity. Here was one of the most salutary of his reforms, though his strenuous efforts to restore Gregorian chant have only been partially successful up to date.

One of the most important studies in the modern liturgical movement is the word *mystery* and its adjective form *mystical*. This study was revived at Maria Laach in our own day by Dom Odo von Casel, O.S.B., a research-confre re of Father Thomas. There were several lectures by Father Thomas on the meaning of mystery in the sacred liturgy. The mass, the sacraments and sacramentals, and the divine office are called mysteries, and, correspondingly, liturgical action is often described as "mystical," not only in innumerable liturgical texts, but also in the commentary on the liturgy by the Fathers of the Church.

First of all it must be noted that this term is derived from the Greek word *mysterion*, which was either transliterated into Latin as *mysterium*, or translated as *sacramentum*. Our English term *mystery* is obviously only a transliteration, not a translation. What does this term mean? Father Odo von Casel defines it as "a sacred cult action through which an instance (e.g., passion, death, and resurrection of Christ) in the order of salvation becomes present in or through the rite (e.g. mass). By performing this rite or this cult action, the congregation

partakes of this redemptive instance itself and is saved by it or through it."

Liturgical Life

The second lecture course in the Notre Dame liturgy program was entitled "Liturgical Life"; the eight teachers who delivered these lectures followed each other, each lecturing for a week and each taking a different phase of the subject.

The Christian Way of Life — The Sacramental Way. In two lectures Dom Godfrey Diekmann, O.S.B., S.T.D., editor of *Orate Fratres*, opened this series. Since the Church, the Body of Christ, was formed through the water (symbol of baptism) and the blood (symbol of the holy eucharist) from the pierced side of Jesus, asleep in death on the cross, so the members of Christ's Body are created anew by baptism and live chiefly by the holy eucharist. Accordingly, the Christian way of life is the sacramental way.

Father Diekmann established this doctrine on the authority of the Fathers and theologians and then emphasized the vital character of Christian life inasmuch as it is produced and maintained through cult actions by which the redemption of Christ is made present to us and by which we are lifted up to share in the life of Jesus.

A Layman Looks at Liturgy. In three lectures, Willis D. Nutting, Ph.D., saw in the liturgy a cure for the prevailing disorders in the Church and country to-day — lukewarmness of great masses of the people, dissolution of family life, resentment of the clergy by the laity, the destruction of proper relations between pastor and people, and the negative and defensive attitude of Catholics toward the non-Catholic majority. Lukewarmness can be remedied by active participation in the liturgy, by which the individual can perform his primary duty of worshiping God and of being both taught and aided supernaturally to cooperate with God's saving grace. Union of the family at the altar and in the prayers and sacramentals of the home can halt its disintegration. Without trying hopelessly to compete with the tax-supported state in furnishing material advantages, the small parish, by concentrating on the liturgical life which it alone can give, can create the community which the individual and family need for healthy integration into the neighborhood. Only by active participation in the liturgy will priests and people realize their respective dignity in the Church. Likewise, only in this par-

ticipation is found the true Christian spirit which explains itself positively by action to our non-Catholic neighbors.

The ground for choosing this method to solve our problems to-day is the success of the liturgical life of the early Christians in solving similar problems in their day.

Ecclesiastical Places — Churches and Cemeteries. In seven lectures, the Reverend H. A. Reinhold, pastor of Saint Joseph's Church, Sunnyside, Washington, author and contributor to liturgical reviews, dealt almost exclusively with churches. He stressed provision for the functions proper to a Catholic Church — the celebration of the sacred mysteries — as the first and dominating purpose in church construction.

From the standpoint of functions, the altar (attached should be pulpits and provision for eucharistic worship and processions) and the baptistry (attached should be provision for sacraments of penance and confirmation) should dominate the building, inside and outside. As an auditorium for God's word and a house of fraternal charity, acoustics should be good, and there should be an atmosphere of family spirit. Worshipers should not be immobilized in pews. There are intrinsic differences between a cathedral, a parish church, an abbey church, a convent chapel, etc.

From the standpoint of symbolism, the meaning of symbols used in church construction and decoration should be obvious: rising sun — rising light — rising Christ; bread — the bread of life; wine — blood of redemption; water — cleansing; self-consuming candle — the Light of the world giving Himself to disperse darkness, etc. Thus the cruciform shape of a church is not an obvious symbol because it cannot be seen except in the floor plan.

What is the symbolism of the historic styles? Basilica — eucharistic banquet hall; eastern churches — heavenly hall; romanesque — fortress of the divine; gothic — de-materialization and private religious experience; renaissance — demonstration, return to clear purpose, fullness; baroque — revival of gothic modified by theological correctness.

A church must be practical as well as symbolical. All past styles should be consulted, to yield their conception. We must make a new synthesis of (a) greater clarity of expression; (b) free application of our own technical language; (c) frank symbolism; and (d) putting non-liturgical devotions (e.g., stations of the cross) in a subordinate place.

We should likewise compose our church building into the surrounding countryside. Wherever possible the church yard should be a cemetery — the resting place of the departed.

Place of Liturgy in Catholic Action. Monsignor Reynold Hillenbrand, S.T.D., pastor of Sacred Heart Church, Hubbard Woods, a suburb of Chicago, as a recognized authority both in liturgy and Catholic action, lectured on the place of liturgy in Catholic action.

One of the most obvious external relations between liturgy and Catholic action is that both movements emphasize the re-emergence of the layman to his proper place in the Catholic Church: in liturgy, as participating actively in liturgical functions, and in Catholic action, as participating in the apostolate of the hierarchy. Both also aim at corporate thinking and action.

For this apostolate, leaders are formed by a weekly meeting through a process of training that includes the study of sacred scripture and the liturgy in whose light some obstacle to the restoration of all things in Christ is studied, judged, and appropriate action devised.

Besides helping to form apostles, the liturgy also teaches and helps to produce the true community spirit whereby we are one in Christ. We join Him through His visible representative at the altar in offering up the sacrifice of the mass; and by holy communion Jesus has chosen the most common sign of unity among men, eating and drinking together with fraternal charity, to give us the very cause of our supernatural unity, Himself under the form of bread and wine.

On the other hand, Catholic action has something to contribute to the liturgy, i.e., through the apostolate to bring the liturgy to others beyond the walls of the Church.

Stational Churches and Lenten Masses. Reverend Bernard Laukemper's five lectures on stational churches and lenten masses brought to Notre Dame a national leader of the liturgy who is treasurer of the Liturgical Conference and pastor of Saint Aloysius' Church, Chicago. As pastor, Father Laukemper not only talks about liturgy but puts it into practice.

Two churches were involved in the stational services — one, the church of the *collectá*, where clergy and people gathered, the other, where mass was celebrated. The latter was called the stational church, i.e., the church where a halt was made to celebrate the holy

mysteries in a procession from the church of the collectá.

There are some forty-five stational churches in Rome. The four great basilicas are used for feasts like Easter, Ascension, Pentecost, Epiphany, and Christmas. Choice from these or from the other stational churches is made for all the ember-days, for the Sundays of Advent, for Christmastide, for the Pre-lenten Sundays, for all the Sundays and ferias of Lent, for Easter week, the rogation days and the octave of Pentecost.

From this enumeration it will be seen that every day of Lent and Easter week is specially characterized by the stational service. For the catechumens, Lent constituted a preparation for baptism in the Easter vigil; for those doing public penance, it meant forgiveness of sin and re-union with the eucharistic community on Holy Thursday; and, for the faithful, Lent was like a great annual retreat for the renewal of their baptismal innocence on Easter morn.

Father Laukemper illustrated this teaching by the texts of lenten masses which are directly dependent upon these churches and the life of the stational saint. Thus he took up in detail Saint Paul's and Saint Lawrence's churches outside the walls of Rome, and Saint Cecilia's and Saint Susana's within the walls.

Equally interesting were the comments on liturgical questions of the day and above all on Father Laukemper's experience in introducing the dialogue and sung masses into his parish. Everything seemed to be ineffective until he actually put into the hands of his school children the Saint Andrew's unabridged missal and, in time, the *Kyriale* and *Liber Usualis*. With competent teachers, the mass is now sung on Sundays and feast days and on all stational days, and the dialogue mass is participated in even by the fourth graders.

The Ecclesiastical Year. Dom Bede Scholz, a monk of Conception Abbey, Conception, Missouri, explained the Church year in five lectures. To use an ancient name for the ecclesiastical year, Father Bede called it "the circle of the year." It was so designated because one year runs into another and will continue to do so until Jesus comes again in glory to judge the world on the last day. Hence, also the Church year begins with this coming of Jesus and ends with it.

Throughout the year the liturgy makes present again, not as a mere remembrance but as a sacramental real-

ity, the whole life of Christ and His redemption for the glory of God and the salvation of men, particularly those who participate in the liturgical function.

Then followed a detailed description of the ecclesiastical seasons. First is Christmas with its advent preparation and its "postlude" of Epiphany and its Sundays. Christmas presents God in human flesh, while Epiphany manifests His divine life through miracles and the wooing of humanity as a bride.

The Easter season is introduced by the Pre-lenten Sundays and every day of Lent and Passiontide, terminating in Holy Week and Easter itself, with its first octave of seven days and its second octave of seven weeks, including the octave of Pentecost. Easter is our greatest feast because it makes present the work of Christ's redemption and the sending of the Holy Spirit upon His followers. Thus before Easter we are prepared to die with Christ to sin, that we might rise with Him to a renewed life of grace; and then after Easter we either look back joyfully at the feast or look forward to the coming of the Holy Spirit.

The Sundays after Pentecost remind us to bring the work of Christ's redemption to our souls, either by presenting the two kingdoms, that of God and that of Satan, or directing attention to Christ's coming at the end of the world.

The Scriptural Background of the Ecclesiastical Year. For many centuries the Sacred Scriptures were read publicly to Christian assemblies and then interpreted by the commentaries of the Church Fathers. Thus, during the course of a year the whole Bible was read, the readings being appropriate for the ecclesiastical seasons.

In discussing this subject, Dom Damasus Winzen, O.S.B., Ph.D., a monk of Maria Laach, Germany, made a deep impression on his hearers because he presented the traditional Catholic interpretation of Sacred Scripture as found in the liturgy.

What is peculiar to this interpretation? It does not stop at the literal sense, but goes on to the figurative or spiritual sense. According to Saint Augustine, if one stops at the literal sense, he will miss much if not all that these readings contain for the upbuilding of Christian life in the soul.

Another striking and much appreciated feature of Father Damasus's lectures was the simple and yet profound and very helpful analysis of the Sacred Scriptures: as God's *promise* (to Abra-

ham, "In thy seed all the nations of the earth shall be blessed," and its fulfillment in our Lord Jesus Christ); *law* (the five books of Moses, fulfilled in the four Gospels and Acts); *word* (the historical and prophetic books of the Old Testament, fulfilled in Our Lord and His Church and in the Apocalypse); and *counsel* (sapiential books and Psalms of the Old Testament, fulfilled in our Lord's counsels and the Pauline and Catholic Epistles).

Another outstanding feature of these lectures was the type-pattern that repeats itself throughout the sacred text. Only one type-pattern will suffice to illustrate this characteristic of the many examples Father Damasus pointed out. The famous verse of Genesis XXV. 23, in which God talks to Rebecca is: "Two nations are in thy womb and two peoples and the elder shall serve the younger." This mystery is then explained by Saint Paul in Romans, Chapters ix-x. The selection of Jacob over Esau was made by God's mercy so that we might see that our whole salvation is not our own doing but is due to God.

Aims and Objects of the Liturgical Movement. With this subject the Reverend Gerald Ellard, S.J., Ph.D., professor of liturgy at Saint Mary's Theological House of Studies, St. Marys, Kansas, fittingly terminated the relay of eight lecturers in the second course of the liturgical program. I say *fittingly* because the chief note sounded by him was that some of our modern problems are opening the way for the restoration of a fuller participation of clergy and people in the liturgy.

As the author of one of the few books on the dialogue mass, Father Ellard was in a position to present this subject from every important angle. To recite the mass with the priest was certainly an innovation that was the soldier's privilege in World War I. The first time Catholics as a whole heard about such a mass was at the 1922 Eucharistic Congress in Rome when clergy and people responded to the celebrant at a nocturnal mass. This action showed bishops and priests generally a new way of participating in the mass. Some of them tried it in their home diocese and parishes, but as there were as yet no rules, some used the vernacular whilst others went so far as to recite the canon aloud. The latter practice Rome forbade, but permitted the congregation to say with the priest the Gloria, Credo, Sanctus, and Agnus Dei and to make

the responses that are usually made by the altar boy. Beyond this uniformity, between 1915 and 1940, nineteen dioceses in Germany had developed a variety of customs for the dialogue mass. In the latter year at Fulda a uniform method permitting much vernacular, was approved for that country.

Even this very brief note on the treatment of one problem will give some idea of the manner in which Father Ellard handled a great variety of other problems, such as, the evening mass, celebration at priests' retreats and conventions, the liturgy in the vernacular, the problem of the black mass for the temporal and sanctoral cycle, the position of the altar nearer the people and the celebration of mass *versus populum*, the advisability of writing masses for conventions of various labor unions and many other similar problems.

Although discussion of these reforms was of special interest, Father Ellard also contributed much by his lectures on the liturgy as it is. An example would be his lecture on holy communion in which he stressed the social importance of this sacrament and one of the essential dispositions for the fruitful reception of holy communion, namely, being ready to ask forgiveness of those whom one has offended.

Liturgical Forum

For the benefit of students of the university who were not enrolled in the liturgical program and, even for those who were, a forum was announced for almost every day at 5:00 P.M., when usually the lecturer of the week would answer questions and join in the debate that ordinarily resulted. The forum thus brought the liturgical lectures to the general student body and, at the same time, enabled students who were enrolled in the liturgical program to ex-

plore further certain points made in the lectures.

It ought also to be noted here that whole classes in architecture, journalism, and religion, etc., availed themselves not only of the liturgical forum but also occasionally of the liturgy classes when they were pertinent to the professional work of students.

Gregorian Chant

The Gregorian chant class was conducted by Dom Edmund Kestel, O.S.B., a monk of Conception Abbey, Conception, Missouri. This was a one-hour class five days a week throughout the summer session.

"Gregorian is the proper chant of the Roman Church. Special efforts should be made to restore the use of Gregorian chant by the people, so that the faithful may take a more active part in the ecclesiastical offices" (Pope Pius x, *Motu Proprio* of November 22, 1903). These words of the saintly pope Pius x summarize the aims and objectives of the plainsong course given at the University this summer.

The Text. The prayer text underlying Gregorian must first be known before one can fully recognize and produce its art. Great emphasis therefore was placed on the proper understanding and pronunciation of the liturgical text. The even flow of the Latin syllables, the lifting of the primary accents, the Roman pronunciation of the vowels and consonants, their proper vocalization — these were the principal points of discussion and practice during the first days of the summer school.

The Melody. Subsequently, the chant notation, the neums, the modes, the various marks and signs — everything in fact that enters into a Gregorian melody — had to be studied most minutely. Constant drill-work in reading the vari-

ous mass chants by the solfege method occupied a portion of every class period. After several weeks, the reading of chant notation became comparatively easy.

The Rhythm. The intricate problems of Gregorian rhythm were also explored. The rules for counting, the fixing of the ictus in dubious places, the interpretation of the sustained notes: these were some of the high-spots which began the study of rhythm. The principles of chironomy both in relation to the text and to the melody were demonstrated as a practical means of imbibing the Gregorian rhythm. Toward the end of the session, all the Gregorian students were given opportunity to conduct the class in the simple mass chants.

Terminus A Quo — Terminus Ad Quem. Who started Gregorian chant? Where does it come from? Why is it called plane song? Such questions as these eventually had to be answered. And so the last two weeks were spent in tracing the long history of Gregorian through the cycles of triumph, tragedy, restoration, from the days of Saint Ambrose, "the father of Church music," down to the glorious pontificate of the "restorer," Pius x. Such a study naturally led to a spirit of profound gratitude for the restoration which has taken place in our times.

As a sequel to this historical study and as a fitting close to the course in general, the final classes were devoted to a round-table discussion of Pius x's *Motu Proprio* on Gregorian chant and its fulfillment in the present world of reality.

To teach others the prayer and the art of Gregorian — "to restore Gregorian once again to our people" — this must be done prudently, gradually. But it must be done. It is a "must" — "in order that the faithful may again take a more active part," which is "the only means of acquiring the true Christian spirit" (*Motu Proprio*).

The Artist in Church*

THOMAS DERRICK

THE contemporary artist is free. He presents in visible form his personal experiences, conditioned solely by the size of his frame, and the form even of

* Reprinted, with permission, from the May, 1947, *Blackfriars*.

that is determined by himself. As artist, he rejects all external conditioning factors. To him, architecture exists only as the architecture of the gallery, which is to say that he expects it to be subordinated so as properly to display his

works, which present his personal vision, ranging over the entire field of human experience.

Should he approach the church with the purpose of its embellishment by his pictures, he is brought face to face with

architecture, not as a subordinate, but as a mistress. He finds also that the church is liturgical in plan, as is everything pertaining to it. He finds that he is conditioned both by the architecture in matters of form, and by the liturgy in matters of content.

Any or all of these conditions he may fail to accept as such. Perceiving them, he may decide to ignore them as irrelevant, or to rebel against them as restrictive. Or it is possible that he may be moved by them so as to embrace them as sources of inspiration.

To consider first the conditions in regard to form imposed by the architecture, it cannot be assumed that because his object has previously been freely to present in pictures his emotional reaction to experience, that therefore, and of necessity, as a concomitant of his success in that direction, he also possesses, in addition, so vivid a sense of architectural arrangement and design that he will feel compelled to discipline his practice to accord with an architectural setting. On the contrary, he is likely to continue, so far as he is able, his previous attitude of mind and attempt to deflect to the wall surface that which he had previously painted on canvas. Such a course, from whichever cause it may derive, is neither to over-

come the problem nor to embrace it as an opportunity, which remains as a contingency, but considering the artist's training, his ordinary practice, and the current traditions of his calling, a remote one. In following it he would work with and through the architecture to embellish it and to complete it so that it might the more fully discharge its function. But this represents a departure from the artist's former practice, the possession of a particular sense — the architectural sense — requiring a particular training, and most probably the use of other technical methods. It is unlikely that the artist already established in one sphere — that of free representational painting — will pass readily to the very different one of decoration. The "painter and decorator," as ordinarily understood, approaches the problem more naturally and directly than the "artist" as ordinarily understood.

As so understood, the artist is essentially individualist, engaged in purely personal expression. The gallery is pre-eminently a programme of soloists. On the other hand, the church is a choir, singing in unison. The church and the gallery are as far apart as the cloister and the hearth. Confronted with the liturgy, the artist is likely to meet it very

much as he met the architectural conditions. He may seek to ignore it or rebel against it as restrictive, or he may embrace it as inspiration. But this last implies too sudden and drastic a change of heart for it to be likely to occur, for he is by habit personal, whereas the liturgy is impersonal. It is probable that he will continue to sing as a soloist in the midst of the choir, very much as he has been used to singing in the gallery, with a nominal and platonic acceptance of liturgical forms. As the "painter and decorator" could align himself the more readily with the architectural conditions, so the much-maligned "repository art," however depraved and mechanical in matters of form, is probably more nearly aligned to the liturgical tradition of the Church.

This is not to say that the contemporary artist is by nature precluded from approaching religious themes in his pictures, or that they need be lacking in genuine religious emotion. But it is to suggest that an improvement in liturgical art is unlikely to arise from an attempt to deflect qualities from the sphere to which they belong, to another to which it is essentially contrasted, in which such qualities would either appear as an intrusion, or else be overwhelmed.

A Sculptor Meditates

MARGARET DAGENAIS

ART, if a pure and human work, will honor God and should be directed to Him and His service and praise. The function of art is to minister to fellow man, not only for his own sake and satisfaction, but also for the honoring of God and the bringing of others to glorify Him. This is true for the artist of the past and the artist of to-day.

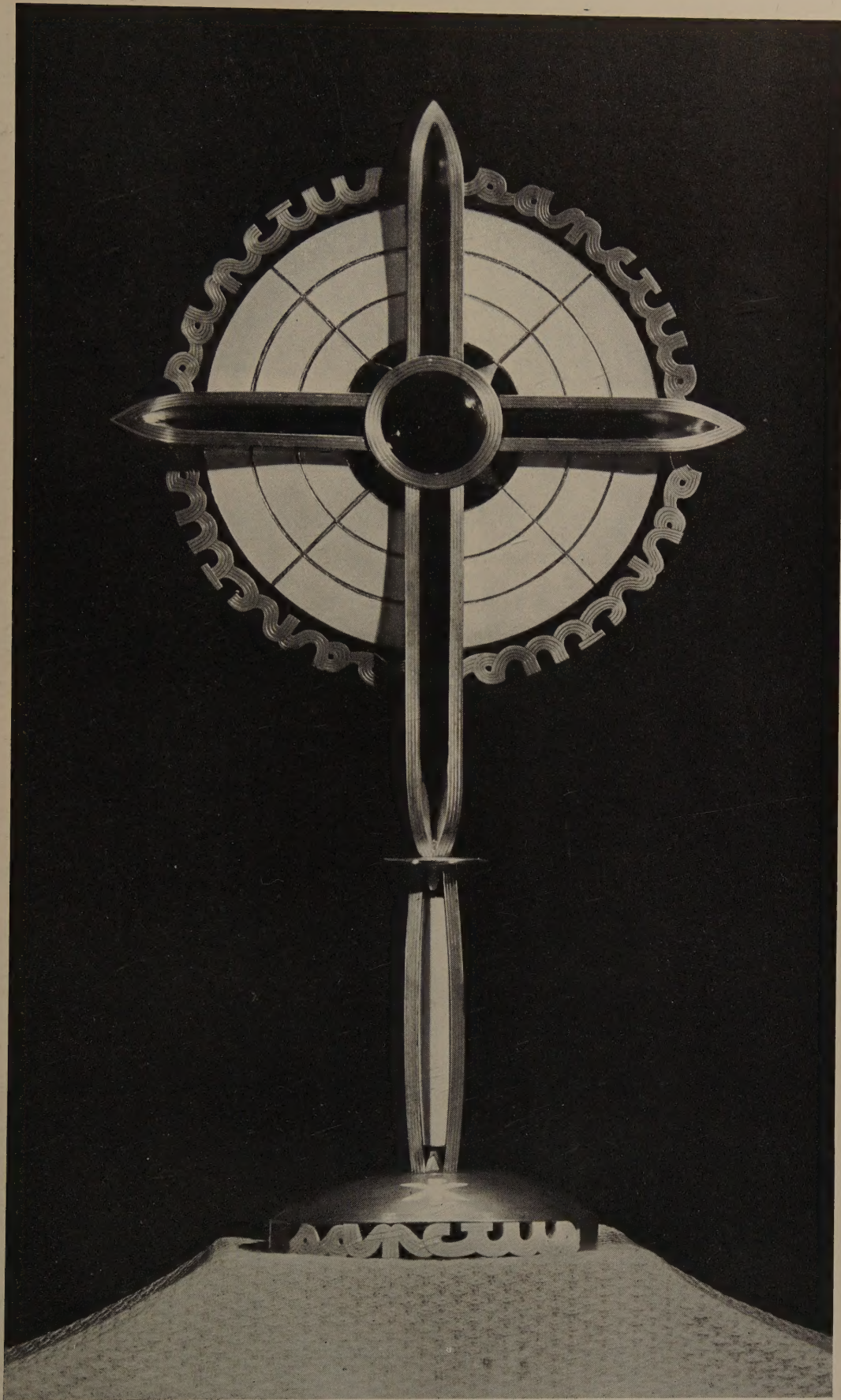
Faced with the two-fold problem of a commercialized market and a not too eager or understanding public, the road of the modern religious artist is far from easy. The word "modern" is often misleading when applied to a contemporary artist, since a modern artist cannot work without regard to tradition, without an assimilation of the past. The modern artist cannot imitate the past and still be a realist, but must express his cultural

heritage in the language of to-day. Particularly must a Catholic artist not only be aware of, but must also walk within the world of the living Word of scripture and the living action of the Liturgy. Through him, these things continue to be uttered in plastic form. The contemporary artist must illumine in a visible manner the constant truths of the Church; he must cleanse the Temple of God from what is unworthy or vulgar or in poor taste; he must offer to God his work as a clean oblation. It is not a field for the illusionary; it is a tough and real work.

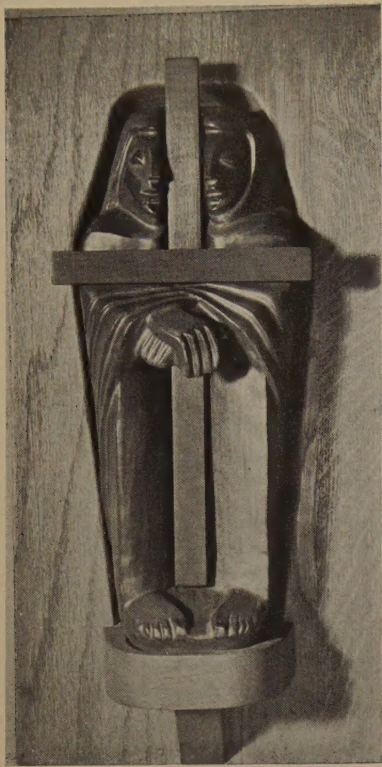
Sister Mary Thomasita, O.S.F., of Cardinal Stritch College, Milwaukee, Wisconsin, is one example of a modern religious artist who is using to-day's language to express Christian truths in art.

Her sources are scriptural and liturgical. She has an unmatched sense of good design, skill, and the honest use of her material. Her work uses symbolism to a great extent, and the abstraction of forms to their simplest elements. She strips away the distracting drapery and folds as unnecessary features to lay naked before the mind the essence of the events portrayed. One finds no photographic realism in her work, and to some this may be disturbing, but if the piece is studied carefully, the inner symbolism of the design and use of forms begin to unfold.

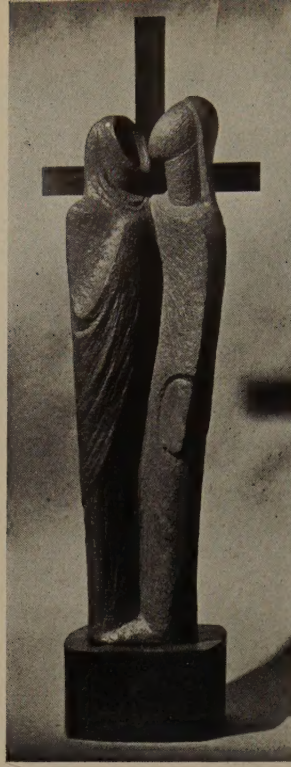
An example of this is the fourth station, "Christ Meets His Mother." Christ is shown as a simple, majestic Person Who has accepted the cross of His own will. Mary is an erect and strong figure,



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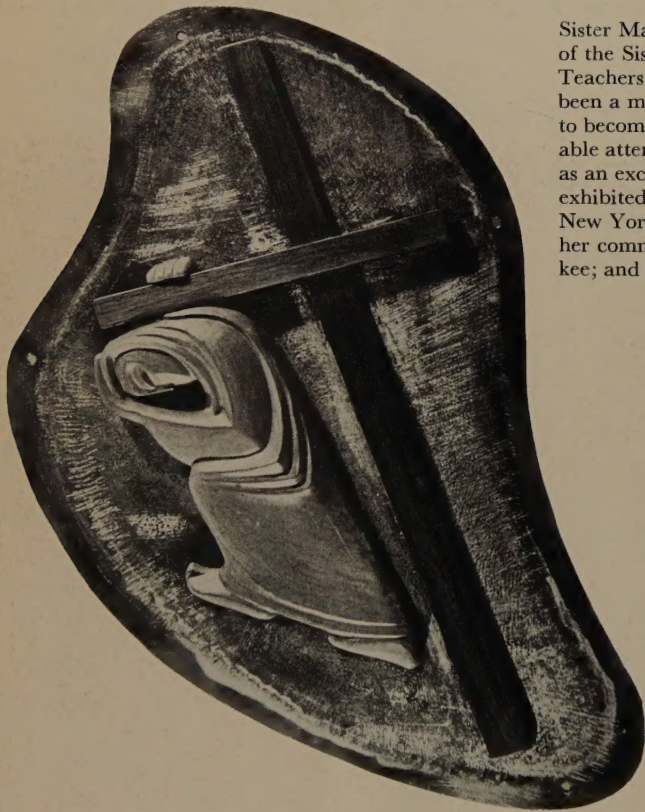
"Jesus Meets His Mother." Eighteen inch panel of oak stained green, ebony cross; figures about fourteen inches high of red clay with gray-green matt glaze



"Jesus Meets His Mother." Total height twenty-four inches; ebony cross; figures in terracotta with brown terra sigillata finish which gives matt quality; base of walnut



"Imprint on Me Thine Image." Twenty-two inches high; walnut plaque; terracotta figures in buff color with matt glaze of same color



Christ Carrying the Cross (Second Station). Textured brass; amoeboid shape; extreme length eighteen inches; ebony cross; ceramic figure of red clay with gray-green matt glaze

Sister Mary Thomasita, O.S.F., was born in Milwaukee, Wisconsin, in 1912, and entered the Convent of the Sisters of Saint Francis of Assisi in Milwaukee in 1929. She studied art at the Milwaukee State Teachers College (B.E.) and the School of the Art Institute, Chicago (M.F.A. in June, 1947). She has been a member of the Catholic Art Association for some years and has recently accepted the invitation to become a member of the International Society of Sacred Art (London). Her art work drew considerable attention during her years of study at the Art Institute. She is a trained and able craftsman as well as an exceptionally creative artist. Most of her work has been done in the field of religious art. She has exhibited professionally with the Catholic Art Association; the Religious Art Exhibit, Dayton; Seattle; New York; and Chicago. Since entering the convent, Sister Thomasita has taught art in the schools of her community at Saint Anthony's High School, Sterling, Colorado; Saint Mary's Academy, Milwaukee; and is currently head of the art department of Cardinal Stritch College, Milwaukee.



Saint Francis. Fourteen inches high; carved in walnut; polished



THE WORK OF SISTER THOMASITA, O.S.F.

See articles "Art and Uncommonsense" and "A Sculptor Meditates"



'And He Fell' (Third Station). Walnut panel fourteen inches square; ebony cross; ceramic figure; light gray-green glaze; lettering carved



Seventh Station into Eighth. Semi-cylindrical ceramic, ten inches high and nine inches in diameter, placed on twenty-two inch high mahogany cross station green to harmonize with color of ceramic area



Third Fall. Wood panel of pine, stained a soft gray, fourteen inches high. Ceramic figures made of flat coils of terracotta, buff with purple matt glaze; cross of ebony; painted letters



Crucifix for altar in Chapel of Saint Francis Xavier Hospital, Dubuque, Iowa. This is reproduction of the model. The cross of walnut; the halo of ebony; the corpus of buff color ceramic; left unglazed. The finished crucifix will be: cross of walnut, fifteen feet high; and the corpus of light maple, eight feet high



HITSUN (40 x 35 INCHES)



HEALING OF THE SICK (25 x 20 INCHES)

THE HOLY FAMILY (50 x 38 INCHES)



See article "*The Isolated Artist*"

PAUL HARRIS was born in Birmingham (England) on June 20, 1915. After attending local preparatory schools, he was educated at the Dominican School of Blackfriars in Northamptonshire.

In 1933 he studied art at the Birmingham College of Arts and Crafts, and after a visit to the galleries of Holland, settled down for the next five years to the study of philosophy and allied subjects. After a further year's study mainly of life, composition, and engraving from 1938 to 1939, he joined the army and was sent to France. During the phoney war period, until Dunkirk, he spent much time painting. After Dunkirk he returned to England, was commissioned, and posted to the Middle-East. Is familiar with Egypt, Iraq, Palestine, Syria, and Persia. His experience of these countries has had a quite considerable influence upon his work — given flesh, as it were, to the bones of his previous metaphysical interests. While in the Middle-East, his paintings were exhibited in Bagdad and bought by the British Council and Iraq Art Gallery. His work was accepted for the Middle-East British Council Exhibition, but had to be withdrawn on return to England.

After demobilization he settled down finally to earn his living as an artist and has succeeded, despite the common conviction that this is impossible, by painting, engraving, and teaching private pupils.

He has exhibited at leading London galleries including the Modern Art Galleries and Leger Galleries, also at galleries in the midlands and particularly at the Warwick Galleries in Birmingham, which has published editions of his engravings.

not drooping or fainting under the sorrow. The face of Christ is shown as a positive area and His mother's as a negative space, symbolizing that Mary's grief is a tearing away of Christ, part of herself, part of a whole. By eliminating the facial features, the artist has tried to emphasize the spiritual sorrow rather than the physical pain.

The absence of distracting features is again discernible in the station, "And He Fell" (illustrated on page 11) a ceramic figure against wood with an ebony cross. One feels that the figure was made to fit the words. Compare this interpretation with the seventh station of a different style by the same artist, a cylinder of glazed terra cotta held by a clamp on a wooden cross. This station shows a panoramic view of the Passion as a continuation of events. The soldiers are an insignificant group, their importance being minimized to that of mere instruments in God's hands. The weeping women ahead of the figure of Christ anticipates the approach of the eighth station.

"Imprint on Me Thine Image," a

sixth station (illustrated on page 10), is another example of Sister Thomasita's ceramic work. Again, all but the essential has been omitted. She has tried to show that Christ's acceptance of Veronica's towel and her offering of it was not just a human gesture of courtesy. Her face is lifted to His with all other things put out of her heart; He bends to her, accepting her with her gift, leaving His image as a token of love.

Not only does Sister Thomasita do ceramic sculpture mounted on wood, but she also carves directly in wood, as in the figure of Saint Francis receiving the stigmata. It is a simple, humble form bowing in acceptance of the wounds of Christ. The hands are large and exaggerated to emphasize the importance of the wounds.

Other pieces done in wood are the Good Shepherd crucifix (illustrated on page 11) to be fifteen feet high with an eight foot corpus, and the statues of Mary and Joseph to be four feet high. These, when completed (the clay models are here shown) will be installed in a new chapel in the Saint Francis Xavier

Hospital in Dubuque, Iowa, as well as the stained glass windows designed by Sister, using the Franciscan Crown as their themes. These pieces reflect strength, simple beauty, and a dignity worthy of a place of prayer.

Much more could be said of her work, but space here permits only a summary. She has taken sacred subjects and portrayed them for her heart, trying to tell their message in her own words. From the everliving Word she has caught a message in clay and wood. Her work is not the kind to be glanced at quickly and passed by with indifference. In fairness, one must give each piece careful consideration of what is being said and why it was done in that particular way. This is no facile art quickly looked at and forgotten, but the symbolism and meaning unfolds slowly for the mind.

It is right to have to meditate upon the work of an artist's hands, since it is the inner truths of art creations which give intelligibility to religious art, which lead man more fitly to worship God in beauty, and which give glory to the Father-Creator.

Art and Uncommonsense

The Reverend ROBERT W. CLEMENT

PERHAPS many would hesitate to say that they subscribe to the one, holy, *gothic* church, but it is true. Born in the twentieth century, their horizon looms in the renaissance, in matters of ecclesiastical art. Their big point of self defense is the conviction that this is conserving the true tradition.

True, isn't it, that there would be few disagreements on this planet, if men really knew what the other fellow meant by his terminology. Take this term, *tradition* — pronounced so easily, sounding so well, and honestly meaning so little. If we are to understand by it, as frequently intended, the faithful imitation of past glories in painting and architecture, then let us use the correct word, *imitation*, not tradition.

Some will say the modern position in art abrogates all the wealth of valid achievements in other centuries. Well, no sane man feels that the age of enlightenment begins with his birth; only the fool would have a self-sufficiency so

complacent. Yet it is one thing to copy in cheap imitation past accomplishments; quite another to assimilate the richness of an artistic heritage. In our literature classes there were exercises, it is true, imitating the style for instance of a Newman — why, to catch the flavor of that genius, not to mock it. Was it necessary to have a professor tell us not to make our sermons Newmansque in the pulpit?

When a piece of bread is eaten at dinner and assimilated, it no longer remains just bread, but has become part of ourselves, our flesh and blood. If this is true of the body, more so of the mind. Certainly we must drink in the wealth of former aesthetic energy; but we must assimilate this draft of their strength into *our own* expression. It is a form of acute artistic indigestion when the draft of past brilliance does not merge into us and our work degenerates into the Giottoesque or El Greconian.

Not long ago a nun about to work in

art sincerely questioned my regard for contemporary efforts. "Father," she said, "it seems so much of this modern work is bereft of catholic philosophy." The remark was interesting, because frankly the opinions in my mind came only after a painstaking struggle to garner all that I could of a valid catholic aesthetic. These eyes smarted through much underbrush, the same variety as found in your nearest public library's art files of endless articles and books proposing to settle the matter; there were good chapters now and then (especially Coffey's *Ontology*) in philosophical series; scattered and many random references through the *Summa Theologica*; a few doctorates from our own Catholic University; Jacques Maritain's inestimable vision in the little opus *Art and Scholasticism*; LITURGICAL ARTS, of course really broke pioneer territory in giving a catholic insight, and the quarterly of the Catholic Arts Association has abetted this effort no little, in its own

wonderful aims for coördinated energies, but to obviate boredom we might as well quit the catalogue here.

The point is that when someone waves aside what they call modern art on its utter lack of catholic philosophy, the charge makes me wince. I wonder sincerely just what their criterion is.

In, my reading one fact stood out clearer than anything else: a muddy confusion on the ontology of art. And if a man doesn't know that art is first of all a human faculty, and secondly the creative nature of that faculty — tell me, how can he presume to pronounce this a work of art, and that not. Sure, we hear the facile remark: I don't know much about art, but I know what I like. Luther had a similar principle in his theology; a more thorough analysis of it would show up this attitude for what it is: relativism in truth.

To those who confidently remind us that we are forgetting *de gustibus non est disputandum* — let them be quietly reminded that this could not possibly mean that what is truly ugly to me, may be at the same time truly beautiful for you. If that were so, then truth is relative; and that certainly is quite fundamentally uncatholic philosophy. The activity of the mind precedes that of the will: knowledge leads to love. The man who has lived thirty-five years in India has perhaps a knowledge of that people's art that I shall never have; and not only a knowledge but consequently an appreciation of Indian art that is absent to me. Would it be valid for me to say, well, Jack that's your taste; frankly I don't think much of Indian art. Truth is an absolute value — Indian art is beautiful or it is not. Bluntly Jack might tell me that if I had his knowledge, there would be no argument. It makes for more peaceful and polite relationships merely to enunciate *de gustibus*. After all Christian charity supersedes aesthetic self-assertion, right though it be in itself.

So much of this vague relativity in art criticisms would be tempered if it was remembered that art and beauty are concepts in that rock of commonsense, ontology. If you are still stringing along these lines, it will be relieving to know that it is not the intent here to give a thorough ontological development, yet a few fundamentals are indispensable.

Namely — *beauty* is that quality of an oak tree, for instance, which renders its reality so irresistibly captivating to our minds; Saint Augustine called this quality "the splendor or brilliance of the

thing" (*splendor entis*); Saint Thomas, that intelligibility of an essence which engenders contemplation (*claritasformae*) — in more simple language: when the reality of anything strikes your mind forcibly, beauty is there. The faculty that achieves beauty is *art*. This then is the job of the artist: to bring this compelling richness of realities to our minds through the various art media. His faculty of art (let us say it ever so slowly) is *creative* not imitative. Many a mother has sent her child to an art institute because he draws so well. Yes, the child may become a good draftsman, but on his drawing alone you have not got any assurance that he will ever become an artist.

SINCE a recent movie, Chopin's stock has popularly arisen. More fingers than ever, some leaden with degrees, pound out his scores, and yet — the picture hasn't changed: few can still play Chopin. Agility in the fingers and virtuosity does not guarantee a man's artistry at the keyboard. Music too is an art that begins with the *mind* and only ends with the fingers.

Known to God alone is the incalculable frequency of the comment that this painting doesn't resemble nature. Let us remember that strictly speaking it can't. Why, because nature came from the mind of God — it is God's art. We are no more free to copy it than we are to steal somebody else's art. God still creates human intellects; that means He expects their operation: creative activity. Of course it is much easier for us to reach out for one of those "Sermons for the Seasons" and hand that out to the people next Sunday. It would be more honest, wouldn't it though, to sit down and put a little work on our own. The same parallel in art: any simple course in drawing will enable you to record the sense image of a sunset (just as the cow in that pasture sees it); the genuine artist goes far beyond just that — an assimilation takes place in his mind of that sense image. This will mean work, often long, tough struggles with these data of our senses.

Please pardon the insistence, but it's not amiss these days to yell out again and again: art is a faculty of the *mind*; its value will be the *direct* proportion to the power and the energy of the mind that produces it. And let us not forget (although a daily diet of picture magazines and movies and digests of digests obviate any intellectual metabolism on our part) that the human intellect re-

mains a *creative* power, not that blotter sitting in a stupid stare in the local theatre. Sound psychology assures us that the mind is not passive in its activity, but *active*! Ergo, the art of the artist is not a film, flatly giving back what the man saw with his eyes. Abstraction must go into that sense image; then the idea emerges; an assimilation, and new ideas — the result, a synthetic vision worthy of the mind, of the art of a human being.

It is as facile as it is superficial to paint a man assaulted and bleeding, and call this: Christ Scourged. And the vast majority of religious subjects commercialized by the church goods houses are turned out just that way by men and women who have meditated on Christ's passion two or three years, No, not even two or three weeks. No one who took piano lessons two or three months and then was billed for a concert tour . . .

Is it necessary to say that the medium is far inferior in importance to the content to be expressed? Guess it is, when you don't seem to recognize the principle in the stuff passed off as religious art (incidentally at prices that snatch a breath). Instead of the God-Man in one of His mysteries, we are handed a picture of an inanely pretty face, somewhat effeminate or fit for a collar ad; the hair is an ad for some lustrous shampoo; the drapery so supple — the whole thing, really a desecration when it is titled: Christ. What should we have? An artist whose mind is slowly, patiently, and deeply penetrating the reality of the mystery he is attempting to render. If it takes two years to get anything of a real grasp of the scene of Christ facing Mary Magdalene, the artist should have the decency and honesty not to paint until then. No stage manager would dare to pass off a student a year old in Beethoven; it would be a carnival in ivory, a joke. The same applies to people whipping up religious works like so many cup cakes — all hands there, maybe even a brilliant dexterity, but the pitiful abyss of any intellectual comprehension!

To those who constantly rant against ugliness, let us say that according to catholic philosophy, catholic aesthetics, what could possibly be as ugly as the "pretty pictures?" Why, because *beauty* is truth compelling and strong, not prettiness and the picturesque. There seems to have been a profound confusion on what Saint Augustine meant by "splendor" — it has been apparently taken for dainty prettiness, when the great Bishop was speaking of the forceful effulgence of the essence of a thing.

These thoughts have forced me to regard the work of what is called modern art. The genuine men in this effort begun some seventy or eighty years ago now, or I should say *resuscitated* after three centuries, have almost to a man been prize academic students, excellent copyists. Their minds were too strong to wallow in that atrophied condition, and they struggled and used their minds, not just their hands — the consequence was and is modern art; yet no more modern than the mind of Adam himself.

It was not one bit surprising that it was not received with applause; the efforts of these men, you see, are aimed at least at honesty, at truth; and Truth Himself, Christ isn't applauded too loudly in the halls of men.

These artists were not out to fascinate, amuse the senses with prettiness; they hoped to give our minds something for contemplation. And they knew that it couldn't be given unless they themselves first had it to give. So they meditated; some for years on their subjects. Take a man like Georges Rouault, living today in Paris. He held the Prix de Charvard in his student days for an academicism utterly mechanical. Read in the delightful memoirs of Raïssa Maritain the amount of thought and meditation that went into the production of his work — much prayer and much struggle has made this man a peer among religious painters to-day. *Agere sequitur esse* — the source has a lot to do with the finished product. Yes, Rouault's work is tremendous in the depth of its vision. But, what are the comments on this man's pictures: the same brilliant ones: my six year old niece can do the same thing; I could blindfolded: (and of all charges) you

can tell he had no formal training. Well there comes a point in all matters when the only recourse left is to be as kind and as silent as possible. *Caritas urget nos* — and at such times the pressure is intense.

To such remarks that our Lady's hands are too big, distorted, etc. Haven't we said enough already to make it evident that the artist has more than a pair of eyes in his head, there is, or should be, a mind operating — maybe the reason for the enlargement of the hands was to emphasize the protective strength of Mary; only a mind would recognize this. There are many similar examples where people tell us they see nothing but distortions and ugliness; the distortion is really just this: the critic is using only his eyes; the artist, his mind even more.

It is important to remember too that as beauty is truth, there are many grades of it: the ontological truth of a daisy and that of a child differs, and compare these to Christ! No beauty is not pantheistically homogeneous — there are definite superior grades. And the beauty of the trees and the rocks is about the lowest rung on the ladder. The cross of Christ is very beautiful because it is pretty, no. But because the truth there is resplendent. These lines are being typed in a Trappist monastery — a place not especially pretty either, but very beautiful because of the strong impact of the truth within its cloisters.

In these perhaps rambling paragraphs we have tried to draw forth the genuine tradition of art in the church. It is that spirit radicated in sound catholic aesthetics as found in our ontology; some people paraphrase these big words with the simple enunciation of "common-sense." Well if that is true, this sense is

not too common. Yet let it be said that one does not have to search desperately for a Rouault to illustrate any decent contemporary effort.

LITURGICAL ARTS has brought many such fine artists to our attention. It was a pleasant surprise to meet not a few myself, and to learn through them of so many others. Sister Thomasita's work is illustrated in this issue. Her work first met my eyes at a spring exhibit at the Chicago Art Institute, a few years ago. The triptych she had done for it stood out like a torch in the night. Again I expected the source to square with the result before me. After knowing the friendship of the artist, it can be said it did. It was a privilege to have known an artist whose depth of insight and vigorous expression was in align with her Franciscan life.

It seems no exaggeration to see in the splendid work of this nun a reawaking of the catholic understanding of art as a vital creative intellectual faculty, not an ability lazily to imitate or copy; of that catholic understanding of beauty as reality, truth in all its irresistible strength, not the aberration of the dainty or the sentimental. When you will have the joy of viewing at first hand the work of this artist, your conclusion too will be that here is not an art rancid with prettiness, but embodying prayerful thought and penetration.

If beauty is reality, truth, and honesty, the fidelity to it, let us as His members — He who is Truth — radiate Him. It is a cheap gesture to plagiarize the works of Fra Angelicos and Titians; to use just our eyes and not our minds; to render the cosmetics for the personality.

The Isolated Artist

CONRAD PEPLER, O.P.

THE CHURCH in the middle ages was the patron of wholeness as well as holiness, and therefore she was also the patron of the arts. The cathedral and the parish church made a focus for the ambitions of the local craftsmen as well as for the local lad or lass who had brains and the sense of vocation. The daily life of the townsman or villager was regulated by the Church's day, the

ecclesiastical year, which brought its feast days and its entertainments, so that the general rhythm of life derived from a divine rather than a human momentum. The artist was primarily intent on beautifying God, and with that intention he inevitably beautified man.

It was not always the local man who was called upon in this way to adorn

the house of God and to assist in enhancing the locality with stained glass and statues, with tapestry and flying buttress, with chant and campanile. In a recent book, *Gothic England*, Mr John Harvey has shown how the expert architects and masons traveled long distances to give of their best, certainly to the abbey churches and cathedrals if not to the smaller parishes. But the local

man had his chance and his ambitions could be fulfilled if he really set himself to become a master of his art. There was little save wars and the usual local jealousies and ill-humors to prevent his skill being recognized and employed by the Church so that eventually he might go further afield. Then there were the "art schools" that grew up round the Cathedrals which took so many centuries to build. He could learn there the tradition of the master masons and perhaps spend his life on the fabric of one church, where to finish and complete was not so glorious a thing as to be continually working for the glory of God.

Since the reformation, the desire for efficiency, to be all neat and tidy and finished and completed, has contributed to the disappearance of the local artist—in fact the disappearance of almost every artist—from the church and its decoration. The operative desire to-day is to have the church finished, the debt paid off, the consecration performed; only then can the faithful really begin to worship and glorify God in the church building. Before, the craftsmen were worshipping God in and through the building for the centuries they took in building, extending, repairing, and ennobling. But now that the work must be completed as soon as possible *before* worship begins, mechanical work and even mass-production naturally provide the most efficient means of construction and decoration. The machine does not easily praise the Lord, but that is of little account when the praising begins after the machine has finished. The choice of men and materials rests on the criteria of speed and expense rather than on the particular nature of the work in hand.¹

This at least would seem to be one of the factors in the divorce of the individual artist from the Church. Of course the general trend toward materialism and the secular society in which we all live accounts for the fact that the majority of artists are not concerned with or even interested in ecclesiastical art, except as an occasion for exhibitionism or experiment. But frequently cases arise when a good religious artist can find nowhere to work and is forced to do secular work in order to make his living. Churches are being built, and there are constant demands for statues, stations of the cross, altar pieces. As a general rule the clergy or laity in charge of such things do not know any local artist. They quite often do not even trouble to

inquire. It is easier and quicker to write off at once to the big church-furnishing firms and obtain stereotyped, mechanically-produced articles which litter the house of the Lord and give it the lugubrious appearance of a repository.

The effect of this method of short-circuiting the praise of the Lord through the skilled work of a man's hands is to degrade the average Christian's taste so that he *wants* his church to look like a repository. It always has looked like that since he can remember, and it reminds him instinctively of the presence of God—indeed it does that through force of habit and upbringing. But it gives the individual artist even less of a chance to come forward with his work.

Admittedly the primitive icons all followed a traditional manner of presenting the Madonna and the saints. The early painters did not presume to present realistic portraits of the holiest, such as our Lord and our Lady. A formal presentation of these subjects had the double advantage of being easily recognizable by the faithful and of being humble enough to admit the incapacity to paint what was beyond the brush of the greatest artist. To-day, the mass-produced art of the churches has the advantage of yielding a traditional and recognizable type of Saint Joseph, our Lady of Lourdes and the Little Flower. But that tradition is dead owing to the lack of the individual initiative of the craftsman, and it has lost the humility of the icon, having the audacity to produce by the thousand statues of the Good Shepherd in sugary realism which supposes that He really looked like that.

The isolated artist, then, needs to be re-employed by the church builders and decorators, above all on local ecclesiastical works, where he is less likely to be employed in making die-stamps of holy plaques for hundreds of churches. He must be employed in these activities without competition with machinery. He cannot compete in price with the machine, and at first he cannot compete for the taste of the average faithful with the products of the machine. If he is employed with courage and in a spirit of poverty which counts not the cost in the praise of the Lord, then he will be drawn back into the local share in the liturgical year.

BUT THE craftsmen and artists on their side must practice a severe asceticism. In order that their work may be

received, they have to refrain first from exhibitionism. The desire to show off is inevitable in making things which *ought* to be admired. Again, to-day, when art itself has reached a dead end so that new lines and developments are being sought in all directions, it is easy to experiment with sacred art to find a new medium. But the artist must go back to the original way of working for the praise of God rather than for self-praise. That is a question of his attitude to his work, which can even co-exist with great conceit or complacency in that work. The artist need not be a saint, but he has to know the purpose of his work. He must avoid above all the pride of trying to reproduce images of the holy ones of God as they really were in human flesh, for in human flesh these man of God had souls filled with the grace of God—and that cannot be reproduced. The artist must learn the humility of producing formal types of these holy things.

It was in these matters that Eric Gill achieved such a great work of emancipation for the artist and a new recognition of him as a man for beautifying the church. However much individuals may dislike Gill's art in itself, they must admit that the principles he fought for in this sphere were fundamental and that he was successful in bringing them forward into some limited recognition.

The work he began still continues. And that is why we can welcome the work of a man like Paul Harris, which has much of the humility of what we might call a "type-founder." He does not attempt realism or yet novelty in his work. He does not "stunt" with his religious pictures, trying to impress the unwary with strangeness as a substitute for form. He also avoids the dead symmetry of so much liturgical art of the present day. He has found a modern idiom in which Saint Paul and the Holy Family can be recognized without the need of a nimbus to point to the sanctity of the individuals. Readers will be able to see from the examples in the present issue of LITURGICAL ARTS that he has achieved a success in his mastery of form, which he has been able to direct

¹ There are, of course, other reasons for haste in concluding the work in hand. The variety and opposition of taste, for example, in the matter of ecclesiastical art makes it imperative to complete a church with all its decoration before a successor takes over the parish and introduces a new and impossibly clashing style. In earlier times a lively and growing tradition made such opposition of taste and style unlikely.

with something of the spirit of the mediaeval craftsmen to the glory of God.

Paul Harris is, of course, only one of many isolated artists who need to be linked up with the existing needs of the Church. He has had the opportunity thanks to Eric Gill's pioneer work of emancipation; and in England this has been furthered by a church art agency in London, where the clergy may apply for their needs and where many men of talent such as Mr Paul Harris are represented. It is to be hoped that this

example will become more general throughout the Church. But even this has its drawback in the over-centralization it entails.

It would, of course, be more advantageous for priest and artist if the priest could get to know and encourage the local talent around him. If, for example, the many Birmingham churches were to be able to apply at once to Mr Paul Harris for altarpieces and such work instead of having to write to the agency in London which may, or may not, refer them back to Harris's local

haunt, which is Birmingham. There will be greater vitality in church art when it rests again principally on local artists and craftsmen and encourages schools of religious art in different parts of the country. Of course, LITURGICAL ARTS itself plays a noble part in welding links between church and artists, and it thus courageously shows the way of applying the old principles to the new conditions. It is now for the priests who need work to search about for the many Paul Harrises who dwell often within a stone's throw of the rectory.

A Letter from Manila

SOME WEEKS ago, I received your invitation to outline my point of view regarding the reconstruction work to be done in the Philippines in the great field of church designing and the possibilities of having this work done according to sensible norms. I felt at first that I must decline the invitation, since I am scarcely qualified to give a proper estimate of the Philippine situation to the distinguished editors of LITURGICAL ARTS. However, it occurred to me that other priests might help; and so I wrote to many to ask their opinions, feeling that this invitation offered a chance that should not be missed — an opportunity to present to an intelligent audience a picture of our Philippine needs and aspirations. Many of the fathers in reply said almost exactly the same thing; and so I have compiled their comments on present conditions and their suggestions for reconstruction.

Most of the cathedrals and great churches in the Philippines were built during the Spanish régime, in the old, massive Spanish style (not the California "mission style") of adobe blocks, with little masonry. The walls generally were three to four feet in thickness. Light and air were sacrificed for coolness and strength. A great many of these churches were earthquake-proof, although no steel was used in construction. This was the cheapest and most economical type of church building. These churches were probably beautiful when finished (some were built three hundred years ago), and exteriorly, even in ruins, they still retain a certain picturesqueness and majesty. But they

were not kept up. The truth must be told; most Philippine churches were not kept in repair. They were not beautiful. They were hardly worthy to house the sacred presence of God in the blessed sacrament.

Part of the reason for this was the fact that the majority of priests lived lives of great poverty, without decent houses, without modern conveniences. This privation, not merely of the beautiful, but even of the useful, must necessarily have affected the attitude of the majority of the priests toward the church buildings, and churches and rectories were equally neglected.

The subject inevitably narrows down to a matter of finances. The old Spanish churches were financed by the Spanish crown. Under the Spanish mission system, the people were not educated, or even asked, to support their churches. As a result, few churches were built after the Spanish-American War, except in those districts still called "missions," and in those places new churches were built with funds from abroad. (There were exceptions, of course; for example, the Paco parish, Manila, and San Fernando, Pampanga, where the churches were built by the parishioners.) The new mission churches were built with an eye to bare need rather than beauty. Wood was always the principal material; a little cement was used; but the effect, except in a few places, was not very good.

A vast number of churches throughout the Philippines were destroyed in whole or in part during the late war. I submit a statement on this point, dated

June 10, 1947, from Mr Jesús Paredes, administrative assistant of the Catholic Welfare Organization, official organization of the Catholic Hierarchy of the Philippines:

Reports received by the ecclesiastical properties section of the CWO from sixteen religious orders for men, twenty religious congregations for women, two archdioceses (partial for Manila), ten dioceses and one apostolic prefecture (Mountain Province) show a total of 419 churches, rectories, and chapels destroyed or damaged — with a claimed value of P31,554,459.00.

Of the above total, ninety are mission chapels in the Diocese of Cagayan, valued at P180,000.00. Not included in the above totals are the following Manila churches: Cathedral, Tondo, Binondo, Sampaloc, and Paco.

Destruction of diocesan property in the Archdiocese of Manila is also not included in the above total, no report having been received from the ordinary up to date.

The sum mentioned above, P31,500,000.00 or \$15,750,000.00 as representing the claimed value of church property destroyed, should be understood as the price of original building, at a time when prices were very low. To understand what it means in terms of present-day price levels, multiply the figure by four.

Some of the churches destroyed will probably never be rebuilt. Quite a few others have already been repaired, either through the personal initiative of the pastor on the spot, or through the aid of American Army chaplains and their Catholic men. This work, with some exceptions, has for the most part been crudely done; only the most necessary items have been attended to, e.g., roofing. The inevitable galvanized iron

serves as roofing everywhere. Paint still seems to be a luxury as far as most churches are concerned. The Church of San Miguel in Manila was painted this year and seems beautiful by contrast with the ruins elsewhere.

Some churches will probably be rebuilt with the help of funds from the US War Damage Commission. This source of funds is the real hope of the Church in the Islands for any artistic or beautiful work of reconstruction. Supposing the possibility of obtaining funds, the following constructive suggestions may be mentioned with some hope that they may be eventually realized:

(1) New churches should be constructed with an eye to light and air. Structural steel and reinforced concrete can be used to make the buildings earthquake-proof.

(2) Modern engineering methods should be adopted. (This may appear self-evident; but so far, in the P. I., the Church has been a beggar in rags.)

(3) If at all possible, the number of churches should be multiplied. The old Spanish system was to have one enormous church in each large town. The result was that it was practically impossible for all the people in the outlying districts to attend mass regularly, even in good weather. The aim should be to build two or three or four more modest churches in the various *barrios* ("villages" or "suburbs" or "outlying districts" connected with the town.) The need will be more readily understood if we mentioned that some towns, including all *barrios*, cover three to four hundred square miles; and in many places, the roads are very poor. One instance has been mentioned. The people of a town of 70,000 souls are planning to rebuild the church and continue the old system. The town stretches along the coast and offers strategic locations for three modest new churches in places quite accessible to the people; but it looks now as if the old tradition will be followed of erecting one great church in the heart of the town, leaving the *barrio* people to continue as strangers to the church except at the time of the annual *fiesta*.

(4) Pre-fabricated churches may be a possibility for the future. One of the most beautiful churches in Manila, San Sebastian, is a pre-fabricated church. Made of steel, it was brought in pieces from Europe and assembled here.

(5) Planning is essential. Some dioceses now have boards of consultants who are planning churches. These boards would be ideal if given the expert help of

architects and engineers and some measure of authority. The difficulty most frequently encountered in the work of church-building is this: a priest, with little knowledge either of finance or of architecture, must almost single-handed be responsible for the building of the new church. For the first time in his life he begins to study the price of building materials, cement, lumber, galvanized iron, hardware (that's generally as far as he can go; he doesn't dare to talk about structural steel, or glass brick, or even ceramics). Labor becomes a tremendous problem, what with trying to make ends meet and pay a living wage. All sorts of friends give him advice; and he has a hard time sifting it out, knowing that some of it is bound to be selfish and a lot of it foolish. Finally he begins construction; and the result too often is an uneconomical, purely utilitarian building of four walls and a roof which is dignified by the name of church, but is actually only an awkward and rather ugly meeting-place.

Coördination in planning could help every priest who faces the building

problem. The planning might be as detailed as even to include blue-prints for various sizes and types of churches, a central board of architects, and even a central buying plan to insure obtaining materials at reasonable prices.

LITURGICAL ARTS can help in this matter. At various times, sketches and diagrams of altars and small churches have appeared in the magazine, which, sad to say, is little known in the Philippines. A collection of these illustrations would be of great assistance. If the plates are still in existence, a reprint might be considered. We respectfully offer this suggestion: that you reprint, in a regular or special issue, the most practical of these illustrations and send a copy to every parish in the Philippines, as an advertising effort on your part and as a help to the priests here. Don't be alarmed by the idea — there are scarcely 1,800 priests in the islands.

Please request the prayers of your readers for the ultimate success of this vast work of reconstruction.

THOMAS B. CANNON, S.J.,
Ateneo de Manila

A Report on the Seventh Liturgical Conference

AT PORTLAND, OREGON

THE National Liturgical Conference "Week" was held in Portland, Oregon (August 18-21) and the delightful summer climate of that region was a pleasurable contrast to the August heat which visited regions east of the Rockies. While natives of the Pacific Northwest would undoubtedly welcome the idea that the cool and bracing air had something to do with the great success of the week, I think we can only defer to the superior West Coast climate by giving it credit for a marked stimulus and a great deal of personal comfort.

It is significant, and appropriate to the western setting, however, that the sessions were characterized by fresh, logical developments, stemming from the liturgical purpose of the Conference. These developments were of a type that intensified the liturgical purpose and gave the sessions a character that linked them to the spirit of the group of Benedictine Abbots who, with Father W. Michael Ducey, as secretary, established the Benedictine Liturgical Conference in 1940.

When Monsignor Joseph P. Morrison became president in 1943 and initiated the move to re-form this original Benedictine Conference into one of more general scope, the National Liturgical Conference emerged. The continued success of its annual "weeks" is a tribute to the coöperative effort and energy of those who both laid the foundations and helped erect the present durable edifice, which is so valuable an adjunct to the liturgical movement. A review of this phase of the history of the Conference would not be complete without reference to the work of the late Dom Virgil Michel, the founder of *Orate Fratres*, of the American Benedictines in general, and the consistent labors of Father William Busch of Saint Paul, whom Father Reinhold happily characterized as the "patriarch of the American liturgical movement."

While the purpose of these gatherings has clarified and become more evident at the successive annual meetings, it is important to note that the framework established by the founders is still basic

to the sessions and seems fundamental to their success. The week held in Portland, therefore, differed from its predecessors only in details. Some of that detail was of unusual interest and may be said to point in directions that will increase the spiritual value accruing to those in attendance. A degree of logical experimentation appeared and further development in that respect should be valuable.

A change from preceding meetings of the Conference, which was appropriate and significant, was the offering of the daily mass in the same auditorium in which the sessions were held. While the arrangements to care for this might have been improved in certain respects, what was achieved in contriving a temporary altar and sanctuary was satisfying in its simplicity and effectiveness. What it did in establishing an appropriate atmosphere for the sessions, moreover, was an even greater achievement.

At the conference the ministers celebrated mass facing across the altar toward the congregation. As this arrangement has excited interest and discussion, a demonstration of this kind has concrete usefulness. The evidence is there on which to base a judgment as to the liturgical value of this reversion to an ancient procedure. It can be said of it that the result is a partial screening of the more incidental action of the liturgy and the accentuation of the most vital part, the consecration. This was made possible at the conference because there was no tabernacle on the altar and the conspicuousness of the consecration would have been unhappily reduced if an adequate tabernacle had been there. The corollary for this arrangement of the altar and position of the minister in a church would appear to lie in a separate place of reservation, if that were permitted.

The demonstration of the form of the mass, in which Monsignor Hellriegel was the narrator and Father Wilmes the celebrant, was a distinct success. Fathers Ellard, Ducey, Reinhold, Dickman, and others contributed papers that were of exceptional value in their content. Discussion from the floor, however, did not always reach an extent and character that various chairmen regarded as desirable. Considering the profundity of many of the papers, it must be a question whether the average person would be prepared to voice opinions, or ask questions, immediately after hearing one read. It is not so much

timidity that deters people at such a time as it is their uncertainty, or mental confusion.

The possible remedy for this, it seems to me, couples with another feature that would be an advantage where conditions permitted. People clarify their minds by discussion with one another. Ideas then take more definite form. To permit this, a large space where those attending could gather after meetings, move about, meet and talk, would be a valuable asset to the future sessions of the Conference. There would then be an opportunity to mature points of view as well as to form explicit questions. If the question period were also moved from its usual position (immediately following the reading of a paper) to the opening of the next session, it is possible that more and better questions would be asked, particularly by the laity, who have generally been a somnolent element at these sessions.

The Portland Week also pointed in a positive direction by showing religious art, and the exhibition arranged by Mrs. Prentiss at the Portland Art Museum was a highly commendable project. Father Austin Johnson performed a like service in the cause of liturgical music by record concerts at the Portland Public Library. At some future time it may be possible to group worship, lectures, social discussion, and art exhibition under one roof. If this can be done, the advantage will be great and there will be a debt to the officers of the Conference and to the local committee in charge at the Portland sessions for having indicated the possibilities so splendidly.

BARRY BYRNE

Note: Copies of the proceedings of the 1947 meeting can be obtained by addressing the Secretary, Reverend John P. O'Connell, Highland Park, Illinois. Price \$1.50. The 1948 meeting will be held in Boston starting on the Monday immediately following August 15.

A Report on Religious Art at the Seventh Liturgical Conference at Portland, Oregon

THE Religious Art Exhibition held at the Portland Art Museum to coincide with the National Liturgical Week was a fulfillment of a need expressed on various occasions by the National Liturgical Conference. The Exhibition was assembled around the idea that a spiritual kinship exists between the religious art of the past and qualified religious art of our own time, and that these arts of the Church fit into an harmonious whole if they serve as a means to worship and an enlargement of the meaning of the Liturgy.

The exhibition comprised pieces from the early centuries to the present time. The older pieces came from museums. There were Egyptian coptic works from the fifth century; German gothic wood carvings; an eighth century lead "teca"; a romanesque head of Christ from the twelfth century; velvets and embroideries from renaissance Italy and Spain; Italian and Flemish paintings; a Byzantine altar cloth from Trebizond; and Limoges enamels.

The new works, for the most part, came from the artists themselves. The art committee owes a real debt to LITURGICAL ARTS. Each of the contemporary artists represented at the exhibi-

tion was discovered through past issues of LITURGICAL ARTS. The "Prodigal Son" by Egon Weiner; the symbolic silver crosses and the handsome cloisonné and gold chalice by Ilse von Drage; the "Pieta," and "The Descent from the Cross" by Alfeo Faggi were made known through this source. Especially was the committee grateful for an introduction to the art of Mark Sponenburgh who is now teaching sculpture at the University of Oregon. The six pieces he brought to the Museum emphasized the position taken by LITURGICAL ARTS that here is an artist of quality, strength, and genuine humility. Each piece is distinct from the other and shows remarkable command over a wide variety of materials. His was the first contribution, and served to establish the standard of work that would be acceptable.

The companionship that exists in works of art, regardless of time or place of origin, was evident in the spiritual content of the painting of Saint Francis by El Greco, and Sponenburgh's Saint Francis in bronze. Similar in dimension, each rich in highlights and subtle contours, they seemed to rise out of the same abundant source of religious fervor. In the twelfth century romanesque

head of Christ, and in Sponenburgh's head, "The Prophet," there exists such unique similarity in the overwhelming power of characterization as to cause the spectator to ignore the distance in time between the two artists.

The art of the Church is inseparable from Mary, the Mother of God. She was there in simple tenderness in the painting by the Flemish Ysenbrandt; in maturity in the paintings of the Italians who took their patterns from da Vinci and Bellini. She was a symbol of introspection in the semi-abstract sandstone "Madonna and Child" by Aimee Gorham. She was magnificent and sobering in Sponenburgh's sandstone, "The Sorrowing Mother."

Apart from its religious purpose, this collection brought unanimous approval

for its high quality as an art exhibition. Three modern gold chalices placed against a red velvet sixteenth century Spanish cope; a polychromed wood carving of the Holy Family, designed by Sister Loyola Mary of Marlyhurst College, Oswego, Oregon, and executed by Franz Mersa in Italy; a large triptych in marquetry by Aimee Gorham of Portland, Oregon, exhibited between a modern religious weaving and a seventeenth century brocaded cope—all these brought together a harmony of wood and gold colors remindful of an autumn forest. Rich embroidered fragments of a sixth-century Egyptian coptic tapestry hung near the brilliant colored pages from manuscripts executed a thousand years later, emphasized the continuity of refinement in church equipment.

Those who attend liturgical conferences are concerned with lifting the standard of church arts. This is a logical time to bring contemporaneous arts to the attention of a naturally interested group.

The most convincing proof of the merits of religious art to-day is evident when its quality of devotion is measured against the masterpieces of the past. If through such an exhibition of the arts the value of modern works is established, then those who are responsible for furnishing new churches or refurnishing old ones should enter the market for such new art as qualifies and is available. Artists need tangible encouragement. This might well be the art mission of the National Liturgical Week.

AGNES LAWSON PRENTIS

Announcement of an International Competition for the Bronze Doors of Saint Peter's

IN EXECUTION of the will of the lamented Prince Monsignor George of Bavaria, a canon of Saint Peter's, who left part of his patrimony to this chapter, of which he was a member, for the express purpose of holding a competition among artists the world over for the design and erection of one or two bronze doors to take the place of the wooden doors now flanking Filarete's central doorway, a commission has been set up including the Most Reverend Secretary and Treasurer of the *Fabbrica di San Pietro* (Workshop of Saint Peter's) and the General Director of the Pontifical Monuments, Museums, and Galleries.

The commission has now announced the competition, and we are giving the Italian text of the announcement, which has been made in various languages as if to indicate a hope for better times and true Christian coöperation.

Thanks to an illustrious prelate, German by birth but by choice a Roman, we are witnessing the fulfillment of an age-old prayer and the accomplishment of a project longed for by generations of artists. In the eighteenth century, under the pontificates of Clement XII and Benedict XIV, sketches for these bronze doors were submitted and these sketches can be seen by interested artists at the offices of the *Fabbrica* (Workshop).

May it please God that this project, which was not carried out in preceding centuries, may, in spite of the greater difficulties and sacrifices entailed by present-day conditions, become a magnificent reality. Here is the text of the announcement:

"In execution of the will of His Royal Highness Prince George of Bavaria, a canon of Saint Peter's, an international prize com-

petition is opened for the execution of two bronze doors to replace the wooden doors presently flanking the central doorway by Filarete of the Basilica of Saint Peter.

"Each door has two leaves, and they have approximately the same measurements: 7.40 by 3.65 meters.

"Artists are completely free to form their own architectural, figurative, decorational, and symbolical conception of the doors. They must bear in mind, however, the necessity of not clashing with the works of art located in close proximity to the doors involved in the competition. For this purpose we present along with this announcement a photograph of the main doorway by Filarete and one of the already existing marble cornices framing the new bronze doors.

"Although artists are free to choose their own subjects, it must be stated that the doors are intended to represent the glories of the Church in mediaeval and modern times. At the end of this announcement is given, by way of suggestion, a list of notable events and great men of both periods.

"The competing artists may present sketches for one door alone, as the commission is not now in a financial position such as to go ahead with the execution of both in the immediate future.

"The competing artists must submit the following material: (1) a sketch of one door in 1/10 scale (either rolled or flat); (2) a plaster model of one panel with its frame, in 1/4 scale; (3) one detail of the same panel, in plaster, actual size. This material must be addressed to: The Reverend *Fabbrica di San Pietro*, Vatican City, and delivered within the following time limits: one P.M. of November 29, 1947, for artists residing in Europe; one

P.M. of December 30, 1947, for artists residing outside Europe.

"This material must not carry the artist's name, but rather some distinctive mark or motto repeated on an attached sealed envelope containing his name and address.

"The commission will proceed at once to examine the sketches and by January 31, 1948, it will choose the best among them for the award of the annual commemorative pontifical gold medal.

"Among the artists awarded this medal, the commission will name the winner or winners of the competition, two winners if there is a prospect of executing both doors and if two artists rather than one receive top rating.

"If the commission cannot designate a winning sketch among all those submitted, it will request the artists to take part in a second competition, with terms to be determined later.

"The winning artist or artists will be asked to carry out the execution of the work in return for a fee to be agreed upon between the contracting parties. In case no such agreement can be reached, the sum of 500,000 liras will be paid for each door, and this will be all to which the artist or artists are entitled.

"If for any reason whatsoever it is impossible to go ahead with the erection of the doors within two years from the end of the competition, the same sum of 500,000 liras will be paid to the winning artist or artists.

"The winning sketch will remain the property of the *Fabbrica* (Workshop) which retains the right to defer its execution until a suitable time, but will not start work without consulting the winner or winners. All other sketches must be withdrawn by the competing artists within two months after the announcement of the prize awards, and the commission cannot

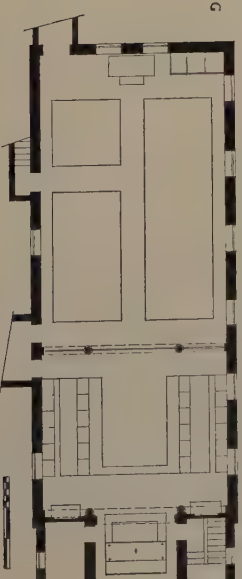
THE CHILDREN'S CHAPEL ANGEL GUARDIAN HOME

Brooklyn, New York
Joseph Salerno, architect

THE PROBLEM: An existing chapel, arranged as shown, is adjunct to a foundling home under the guidance of the Sisters of Mercy. The altar is badly placed, in a sanctuary much too small. The strong division of the room by a system of columns and arches (false) increases the remoteness of the altar, separates the children from the altar, and reduces the apparent and actual size of the room. There is no adequate provision for music, an integral part of the Mass. No structural changes may be made. All is to be liturgical in every respect.

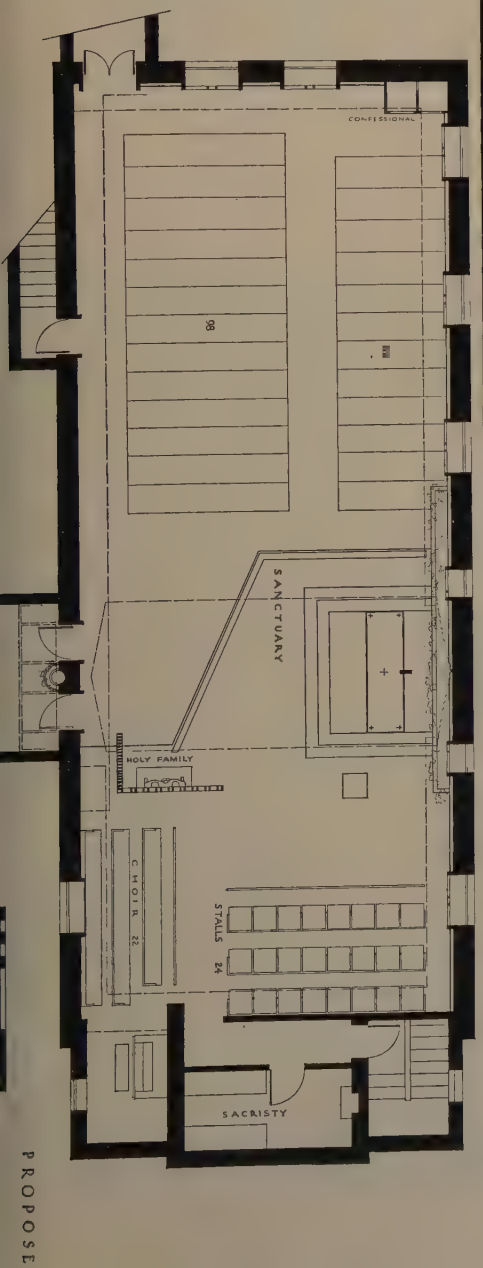


EXISTING



SOLUTION: Central location for the altar is mandatory in consequence of its central function. Proposed location, opposite main entrance (on axis of main corridor) provides for logical separation of sisters from laity, both closely related to the altar. Standard tester (natural cypress) grows out of wall screen of same material and extends over entrance. Contact with the altar is therefore immediate and inclusive. Location of altar admits of great flexibility in specific arrangement. Tabernacle and candlesticks will be designed as part of the general scheme. Provision for choir and screen. Sculpture and painting to take their rightful places where function requires. The Living Vine for symbol. Altar red marble on white marble base; vines in the marble box; sanctuary carpeted in deep green, chapel floor blue rubber tile. Concealed lighting in top of wall screen.

Model by Ezra Stoller



PROPOSED

Donald O'Neill and Vincent Summers, painters; Frank di Luna, sculptor; Marcella

CHURCH IN THE PHILIPPINES

Antonin Raymond and L. L. Rado, architects

See article, "A Letter from Manila"

The problem is to design a small church for the community and officials of a sugar mill on the Island of Negros in the Philippines. This church is to be direct, simple, strictly economical, traditional in design. Because of local conditions, the materials used are limited to reinforced concrete and concrete blocks. Tropical climate dictates maximum openness to facilitate the constant movement of air and large overhangs to keep the sun and glare out. These open spaces have to be controlled against winds and rains. The prevalent earthquakes and typhoons require a structure to withstand about forty pounds per square foot horizontal pressure.

Two schemes are possible: One a reinforced concrete monolithic frame with concrete block curtain walls; the other, vertical supports of reinforced concrete blocks, securely tied to reinforced concrete beams and roof slabs. Both schemes have reinforced concrete belfries. It is interesting to note that the purely reinforced concrete scheme naturally results in more delicate, refined forms and lofty proportions. The concrete block scheme, on the other hand, gives more modest, rural, and intimate proportions. The effect, in both cases, is due to technological reasons.

SCHEME OF VERTICAL SUPPORTS OF
REINFORCED CONCRETE BLOCKS

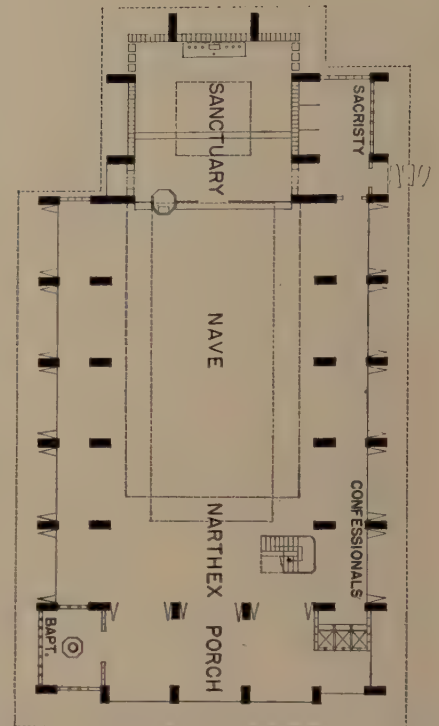
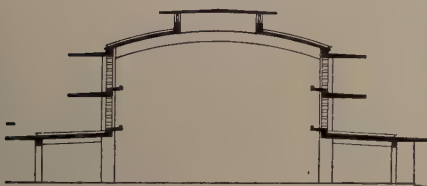


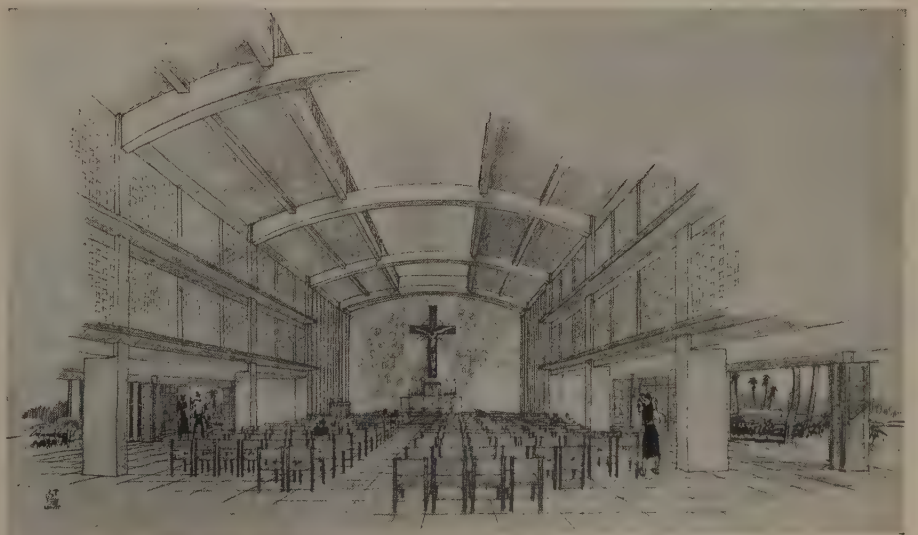
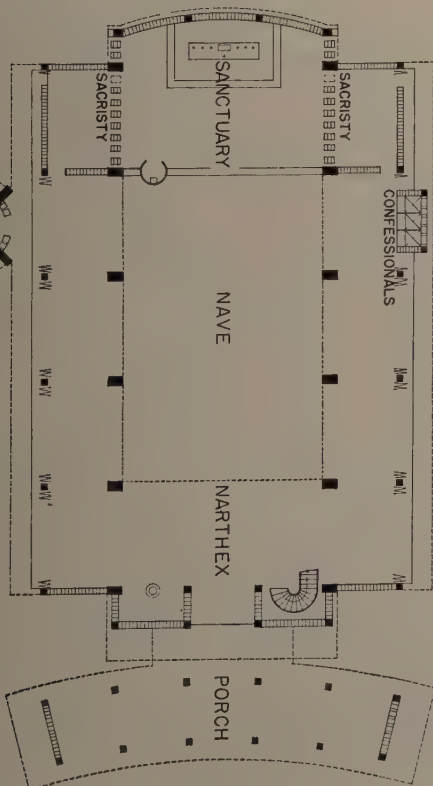


Photo Ezra Stoller

SCHEME OF REINFORCED CONCRETE
MONOLITHIC FRAME



Both designs have curtain walls of pierced blocks, arranged in natural patterns. Glass is used only where absolutely necessary. The walls behind the altar are solid to prevent glare and to receive an overall fresco. The main entrance wall of both buildings would have exterior overall frescoes. Either building is a pure, honest edifice, symbolic of the principles taught within. It does not belie those principles, as do so many church edifices, where the designer does not respect, or is ignorant of, the primary importance of honesty in design.





guarantee their safekeeping beyond this time."

This, then, is the text of the announcement. There follows the list of notable events and great men mentioned in the text above. Founding of the Basilica of Constantine. Crowning of Charlemagne. The Crusades. The Religious Orders. The Jubilee of 1300. The Return of Gregory XI from Avignon. The Discovery of America. The Council of Trent. The Battle of Lepanto. The New Vatican Basilica. Missions. New Religious Orders. The Proclamation of the Dogma of the Immaculate Conception. The Vatican Council. The Emperor Constantine. Gregory the Great. Leo III. Gregory VII. Urban II. Innocent III. Boniface VIII. Dante. Nicholas V. Saint Thomas of Aquinas. Saint Francis of Assisi. Saint Dominick. Saint Catherine. Christopher Columbus. Julius II. Paul III. Pius IV. Saint Pius V. Raphael. Michelangelo. Sixtus V. Saint Ignatius Loyola. Saint Charles Borromeo. Saint Francis Xavier. Saint Philip of Neri. Bernini. Paul V. Urban VIII. Benedict XIV. Pius VI. Pius VIII. Canova. Pius IX.

Editor's Note: The above is a translation of the text which appeared in the *Osservatore Romano*, for August 3, 1947. This announcement is printed merely for its documentary value since it is obvious that the time limit set for submission of sketches, etc., by artists in foreign lands is far too short. Although the official announcement was dated July 1 at Rome, the first news in this country came through an Associated Press dispatch dated August 3 and the Italian text of the program was printed in the August 3 issue of the *Osservatore Romano*. The publicity department of the Roman headquarters responsible for the conduct of this competition seems to have missed the boat altogether. LITURGICAL ARTS sent a translation of the *Osservatore Romano* text to the secretary of the National Sculpture Society on August 11 who, in turn, sent a copy to all the members of his organization. If any American sculptor finds it possible to do anything under the circumstances, we shall advise our readers.

An Appeal

Some time ago, Professor C. R. Morey of Princeton University, who has been cultural attaché at the American Embassy in Rome, informed us that the Reverend Angelico Zarlenga, O. P., director of the Beato Angelico Institute, Piazza della Minerva, 42, Rome 19, was very anxious to secure books for the library of the Institute.

In view of the difficulties of foreign exchange as well as other difficulties which will be evident to our readers, it is practically impossible for the Institute to purchase in the United States these books for its library. It occurred to Professor Morey that some members of the Liturgical Arts Society might feel impelled to help the Beato Angelico Institute in this matter, and it is for this reason that we append below the list of books which Father Zarlenga hopes to receive from this country. The Liturgical Arts Society will be happy to receive any donations for this specific purpose and will purchase the books for shipment to Rome.

Anderson, R. G.: Biography of a Cathedral Notre-Dame. New York. Longmans Green and Company. 1942.
Batsford: Byzantine Art in Romania. New York. Charles Scribner's Sons. 1940.

Beck, C. W.: Masterpieces of Painting from the National Gallery of Art. New York. Smith. 1945.

Borenius: English Paintings Eighteenth Century. New York. Hyperion Press. 1940.

Borenius: Italian Paintings up to Leonardo and Raphael. Dallas, Avalon Press. 1945.

Borenius: Later Italian Paintings from Titian to Tiepolo. Dallas, Avalon Press. 1945.

Clarke, B.: Church Builders of Nineteenth Century-Gothic Revivals in England. New York. Macmillan. 1939.

Croftoot, J. W.: Early Churches in Palestine. New York. Oxford University Press. 1941.

Davis, D.: Georgetown Houses of Federal Period. New York. Architectural Book Publishing Company. 1945.

Edwards, R.: Georgian Cabinet-Makers. New York. Forest Hills, Transatlantic Arts. 1945.

Elsmlic, W. T.: European Churches. New York. Forest Hills, Transatlantic Arts. 1945.

Evans, J.: Romanesque Architecture of Order of Cluny. New York. Macmillan Company. 1939.

Eyck, Gardiner, A. T.: Scenes from the Life of Jesus. New York. Metropolitan Museum of Art. 1945.

Fielting, M.: Dictionary of American Painters Sculptors and Engravers. New York. Paul A. Struk. 1945.

Florisson: El Greco. New York. Hyperion Press. 1940.

Fortune, C.: Notes on Art for Catholics. New York. St. Anthony Guild Press. 1944.

Frankley, R.: Stones of Glory Stones of France. New York. University Press. 1944.

Freedley, D.: Theatrical Design from Baroque to Neoclassicism. (Three Volumes.) New York. H. Bittner. 1940.

Goetz, O.: Rembrandt Bible. New York. Greystone Press. 1941.

Gray, B.: Persian Painting from Miniature from Thirteenth to Sixteenth century. New York. Oxford University Press. 1940.

Jewell, E. A.: French Impressionists and Their Contemporaries Represented in American Collections. New York. Hyperion Press. Random House. 1944.

Johnston, Fr. B.: Early Architecture of North Carolina. University of North Carolina Press. 1941.

Kennedy, R. W.: Alessio Baldovinetti. New York. Yale University. 1938.

Kent, R.: Portinari, His Life and Art. Chicago University Press. 1941.

Kubler, G.: The Religious Architecture of New Mexico in Colonial Period since American Occupation. Denver, Colorado. Taylor Museum. 1941.

Langton, Douglas: Leonardo da Vinci. Chicago University Press. 1945.

Legendre: Peinture espagnole. New York. Hyperion Press. 1940.

Mallett, T. D.: Supplement to Mallett's Index of Artists. International Bibliography. New York. Bowker. 1940.

Mather, F. J.: Western European Painting of the Renaissance. New York. Henry Holt and Company. 1939.

Mendell, E. L.: Romanesque Sculpture in Saintonge. New Haven. Yale University. 1940.

Morey, C. R.: Lost Mosaics and Frescoes of Rome of the Mediaeval Period. Princeton. University Press. 1915.

Morey, C. R.: Mediaeval Art. New York. W. W. Norton and Company. 1941.

Morey, C. R.: Early Christian Art. Princeton Princeton University Press. 1942.

Mongam, A.: Drawings of the Fogg Museum of Art. Cambridge. Harvard University. 1940.

Panofsky, E.: Studies in Iconology Humanistic Themes in the Art of Renaissance. New York. Oxford University Press. 1939.

Peirce, H.: Three Byzantine Works of Art. Cambridge. Harvard University Press. 1941.

Phillips, D.: Leadership of Giorgione. New York. Oxford University Press. 1939.

Post, C. R.: History of Spanish Painting. Cambridge. Harvard University Press.

Rigby, D.: Lock, Stock and Barrel. The story of collecting. New York. J. B. Lippincott Company. 1944.

Rorimer, J. J.: Mediaeval Monuments at the Cloisters. New York. Metropolitan Museum of Art. 1941.

Schmidt, E. S.: Flights over Ancient Cities of Iran. Chicago University Press. 1941.

Solinski, R.: Glimpses of Polish Architecture. New York. Forest Hills, Transatlantic Arts. 1945.

Swift, E. H.: Hagia Sophia Constantinople Mosque. New York. Columbia University Press. 1940.

Theodore, K.: Drawings of Hans Holbein in the Collection of H. M. King at Windsor Castle. New York. Oxford University Press. 1945.

Tietze, H.: Masterpieces of European Paintings in America. New York. Oxford University Press. 1939.

Tolnay: History and Technique of Old Master Drawings. New York. H. Bittner and Company. 1943.

Tolnay: Youth of Michelangelo. Princeton University Press. 1943.

Tristram, E. W.: English Mediaeval Wall Painting. New York. Oxford University Press. 1945.

Venturi, L.: Paintings and Painters. New York. Charles Scribner's Sons. 1945.

Vipers, B.: Baroque Art in Latvia. New York. E. Steckert and Company. 1939.

Vsner, N.: Academies of Art Past and Present. New York. Macmillan and Company. 1940.

Ware, D.: Short Dictionary of Architecture. New York. Philosophical Library. 1945.

Wehle, H. B.: A Catalogue of Italian, Spanish Art and Byzantine Paintings. New York. Metropolitan Museum of Art. 1941.

Weisbach, W.: Spanish Baroque Art. New York. Macmillan Company. 1941.

Two Comments

"Once in a while I am jarred myself, as by that *Moses* in your last issue (frontispiece in February, 1947, issue). He looks as if he were skiing down Mount Sinai, or skating in the ice follies. . . I think that if that *Moses* were ever in a church with similar pieces, it would create a tornado. It is art perhaps, but is it ecclesiastical art — not to say 'liturgical'?"

"I received and read the February issue of LITURGICAL ARTS. The frontispiece by Mestrovic is a dynamic work, one of the finest pieces of sacred sculpture I've seen in modern work."

Both commentators are priests.



Drawing by Bill O'Malley

Courtesy of COLLIER'S

Recent Publications

LES ARCHIVES DE FOLKLORE. Volume I. Publications de l'Université Laval. Montreal: Edition Fides. \$3.00 per copy; in Canada, \$5.00 per year; elsewhere, \$6.00.

In the editorial paragraphs of this issue of LITURGICAL ARTS reference is made to new and promising artistic developments with relation to the arts of the Church in the Province of Quebec. That such things should take place there may be a matter of surprise to some readers in the United States, who are inclined to view French Canada as a benighted hinterland; that behind the lively new activity there lies a long and valid tradition of fine work in this field will be even more surprising to such readers. And it is perhaps because of this long and valid tradition that we can expect a living religious art keyed to our times since artists whose outlook is clear and logical cannot but act in a sensible manner.

A good deal of archaeological work has been done on the wood and stone carving, the embroideries and textiles, the silversmithing and architecture of New France; it has been largely under the leadership of Professor Ramsay Traquhair, formerly of McGill University, and M. Marius Barbeau, government archivist. The field is so vast and so full of interest that these pioneers, especially the latter, have stimulated a whole generation of younger men and women to devote themselves to French Canada's cultural history, and the result has been a number of books and pamphlets of deep interest. Finally Laval University in Quebec was moved to set up "Les Archives de Folklore" which is both a semi-annual publication and a centre from which studies of this kind may radiate. The first volume of the periodical appeared late in 1946; the second is on the eve of publication as we

go to press, having been delayed for manufacturing reasons.

Les Archives de Folklore is a beautifully printed and handsomely illustrated quarto, on excellent paper, containing over two hundred pages, and deserves to be welcomed most warmly as a scholarly effort of real significance. Its declared purpose is the study of French traditions in America, and it intends to include Louisiana and New England in its purview — indeed, any part of the continent where French culture has left its imprint. The first volume contains articles on folk music, ethno-botany, a French colony in Maine, women's traditional costume, folk tales, folk symbols, religious sculpture, embroidery, and the general relation between folklore and history. Doubtless future volumes will continue to explore the ancient religious art of French Canada as an important sector of its cultural heritage.

Considered aesthetically rather than historically, the finest — the most attractive — departments of this art are its wood-carving and silverware. The latter has a simple delicacy which led Professor Traquhair once to remark ruefully in my presence that many a piece attributed to English colonial craftsmen had undoubtedly been fashioned in Quebec, whose silversmiths are generally unknown and without credit. But even more moving is the church statuary. The most frequent subject is the Madonna, and she is most frequently represented with a fleur-de-lys scepter in her hand, accompanied by the Christ child. In the finest examples there is no sugariness; a queenly yet humble young mother offers her Son to His devoted flock for its worship and adoration. Several crucifixes — which reflect the piety of the seventeenth and not the twelfth century — are profoundly conceived. And no one could see the four Evangelists at Saint Joachim without acknowledging that a genuinely brilliant tradition had left them to us.

During the nineteenth century, all this went into eclipse with the advent of mass-produced plaster wax-works and the other phenomena which each country calls by its own pet name. Is there some significance in the fact that the first step toward another concept of what art befits the Church should be taken at the same time as the first recognition of the value of the earlier achievement?

HARRY LORIN BINSSE,
Pointe au Pic, Quebec

EARLY CHRISTIAN AND BYZANTINE ART. Baltimore: The Trustees of the Walters Art Gallery. \$3.65.

The exhibition of Early Christian and Byzantine art, held at the Walters Art Gallery, Baltimore, April 25 to June 22, was a milestone in the study of religious art. The many objects exhibited, gathered from a variety of sources, will not again be seen in one place for many years. The catalogue, fully illustrated and listing over eight hundred objects, will be prized by all who are interested in these phases of Christian art.

JACOB'S NIGHT. The Religious Renaissance in France. By Wallace Fowlie. New York: Sheed and Ward. \$1.50.

Mr Fowlie devotes three short essays to Péguy, Rouault, and Maritain — a writer, a painter, and a philosopher — and a fourth, in which he studies what he calls "The Myths of Modern Poetry." It is characteristic of his way of thinking that he takes such very different workers who create in completely different disciplines and finds them bound by a common Catholicism which makes them simply different expressions of the same religious renaissance. The three men, together with the poets he studies in his essay on poetry, are indeed Catholics and contemporaries. But although Maritain has very convincingly demonstrated that he understands Péguy and Rouault and the poets, it is not so easily to be demonstrated that the people Maritain understands understood each other or sympathized with each other or were in the least conscious of creating a Catholic revival. Bloy, for instance, did not approve of Rouault's work and, when you come to the poets, it is patently absurd to think that Rimbaud would have liked or understood either Bloy, Péguy, or Maritain. So that, when you read Mr Fowlie's very interesting views, the feeling persists that he is creating a unity which in fact never existed. It is, however, a pleasure to read these essays because Wallace Fowlie undoubtedly is very much at home in the French literary-artistic world with its relationship to Catholicism. It is profitable to read these essays because they point out the deep spiritual significance in the work of the artists treated, and it is of most extraordinary importance to be made constantly aware that a great work of art inevitably has spiritual significance — for the reason that the artist is not a great artist unless it has.

C. G. PAULDING
New York, N. Y.

MURAL PAINTING. By Hans Feibusch. Introduction by Sir Charles Reilly. London: Adam and Charles Black, Ltd. 21s net.

If anything resembling peace can be attained by the nations now groping their way toward it, the next decade or so should see one of the greatest building eras in the world's history. And if modern architecture and modern mural painting can be happily wed, there might result a vital and lasting art form which would express symbolically our whole modern world — our ideologies, our science, and, in particular, the new meanings we have given to space — in the same way that the Byzantine, Renaissance, and Baroque conventions expressed the deeper meanings of those times.

Hans Feibusch, a mural painter now living and working in England, presents such a challenge in a wise and scholarly book.

He presents it with vigor and sound sense, with wisdom and some wit. Obviously he presents it out of a broad experience which recognizes "the fearful greatness of Orcagna or Masaccio" and other masters of the past, but which includes as well the serious men of to-day working in modern idiom. The book should be a happy "must" not alone for architects and mural painters (who will find in it valuable technical advice and direction) but for anyone interested in the progress of art in our times. Some fifty-eight illustrations handsomely illumine the text.

Feibusch makes it plain that servile imitation of out-moded art forms can result only in sterile, meaningless buildings and decorations to-day.

"I should like to shake up both architects and painters," he says, "to overcome the anaemia and whimsicality that have become a characteristic of mural painting, or, at any rate, to keep them in their place in ladies' drawing-rooms and nurseries; but to let churches be decorated by such men as Georges Rouault or Graham Sutherland, in whom there is fire."

Not since the Baroque age when architecture and painting triumphed so signally together have there been happier omens for a creative union of the two arts than at present, Feibusch believes. Giving credit to America as having worked out "almost unconsciously" the first principles of really modern architecture, he points out that "architecture has rid herself of the ghosts of the past, the old styles; she has gained a new freedom and, with the help of the

new building materials, a range of possibilities never known before."

To cope with rapidly changing developments, the architect, however, has become more and more the technician and engineer, with the result that too many of his constructions have been dehumanized. This is where the painter comes in, and, working with the architect, he can supply that "detached visionary force which architecture seems to require at the moment, and also the nearness to human feelings which the architect is in danger of losing. It must not be forgotten that several times in history painters created the new styles which architects then built."

Thus Feibusch sees the greatest hope for the development of both arts if they can draw together again as in the past, "painting to be liberated from the dangerous isolation of the studio and gathered into the purposefulness of the building; architecture to be inspired and enriched by the inventiveness and colour of the painter."

Of particular interest to readers of these columns are his comments on the mural painter's relation to the Church. He points out that in past centuries the Church was art's greatest patron. "It was the happiest union our art has ever known and it saw its last, supreme realization in the Baroque," he says. "When that broke down, both lost much of their power; they struggled on, through adverse times, and both suffered from the separation. But it seems as if the Church were awakening to the fact that she deprived herself of one of her truest servants and showed herself ready as part of her general rejuvenation, to accept his services once more. The painter who has long ago left behind the world of realism and is getting tired of pure optical sensations, of playing with detached forms and of wandering through the inferno-like regions of surrealism, would be only too happy to offer himself again as interpreter of the divine message."

MAYNARD WALKER
New York, N. Y.

5000 YEARS OF ART. By Olive B. Louchheim. New York: Howell, Soskin. \$4.00.

Five thousand years of art appears to be a tall order to compress into one readable volume, but it has been very well done and should be of the greatest interest to teachers and students of history of art, not to mention the general reader (and it is the general reader who reads

books on art), especially those who live in or near New York City, where the originals of almost all the reproductions which appear in this book may be found. That so much of the world's deposit of art may be seen in one of our large American cities is a matter of pride, and surprise to us all, and for this alone we should be grateful to the author in making such an exceptionally good book for reference. To be able to see and to study these works in our museums is of the greatest advantage. Thanks to the tremendous amount of facile printing of reproductions and photographs, we forget that these can give only a limited satisfaction if the originals are not seen from time to time. Because Mrs Louchheim has limited the illustrations to examples which may be seen in this locality, the book becomes of greater interest to fewer people, although the admirable manner in which art of such an astronomical stretch of time is presented will make this book of universal interest. There is one disadvantage, however: because of this limitation the work of really great artists are frequently represented by examples of secondary importance.

It does not lessen the appreciation of this book, for which there is a real need in art history courses, to assert in the loudest possible voice that we have reached a lamentable time when it is more than evident that there is a much greater appreciation for art history than there is for a basic knowledge of art, and that those who study in art history courses browse in strange pastures outside the ramparts of both history and art, where culture grows in light soil. History deals with the activities of peoples, and is, in consequence filled with cataclysmic upheavals. Art is timeless because it is the personal expression of individuals each busy in a desperate search for truth, and therefore often quite oblivious of events and surroundings. To place chronologically each artist in his proper niche in history, against the background of his own time and fashion as in a pageant, immediately stresses the importance of the artist as an individual rather than the importance of his work which may crash through time with an impact of astonishing violence. Looking only at the illustrations in this book, one could not but be aware of the closely knit relationship of fine art which belies the passage of time. To all intents and purposes the man who cut such a superb and sensitive head as the Great God Amun in Egypt thirteen hundred years

before Christ could have made the beautiful drawing by Michel Angelo (page 88) twenty-eight centuries later. Thinking in terms of history, such a frightening space of time as twenty-eight hundred years and all the dynamic changes that occur to whole races and peoples leaves one bewildered. For that matter all our modern inventions which amaze us to-day are not as astonishing as the vivid and compelling immediacy of the cave drawings in Altamira made probably twenty thousands years ago. History of art as a means to an end is most important provided that one learns something about humility *en route* to the second stage. Real "art appreciation" requires that one should be aware of the lengthening pause during which the work of art addresses itself to the mind and heart. If the student becomes too occupied with prideful jargon, dates, tendencies, and styles he assumes an absurd sense of responsibility toward the work that leads to post-mortems — a delicate job — rather than towards enjoyment.

Mrs Louchheim has managed with great success in most cases to detach from his background the work of the artist by a direct and clear evaluation of his painting or sculpture. It is impossible in a book of this scope to do justice to all great work, but one would have wished more emphasis on certain artists who have influenced whole decades, even at the expense of some of our vanishing nineteenth century artists whose work is included, perhaps because the originals are easily seen in local museums. The most striking chapter in the book, both the text and illustrations, is the art of the twentieth century where the cleavage between the art of four thousand nine hundred years and that of to-day dictates a new freedom. The great canons of art which have assured a certain imposing unity in spite of diversity of styles and individual expression of races has given place to something we do not yet fully understand. In a time of universal confusion, we find that order and variety have been replaced by experimentation and sometimes intellectual incoherencies. We have turned our backs with disdain not only on the nineteenth century, which, with some notable exceptions, deserves replacement, but we have endeavored to wipe out great eras and clean off the slate in anticipation, not only of new handwriting but a new language.

CHARLTON FORTUNE
Portsmouth, Rhode Island.

MODERN CHURCH ARCHITECTURE. By Dom E. Roulin. Translated by C. Cornelia Craigie and John A. Southwell. Saint Louis: B. Herder Book Company. \$10.00.

It is a feat of no mean magnitude to write an engaging and gossipy book, running into eight hundred pages, on modern church architecture, yet this is what Dom Roulin, author of *Nos Eglises*, now appearing in English translation under the title *Modern Church Architecture*, attempted to do.

This attempt has been well worth the making. It is important, especially at this time, to review the work produced by that recrudescence of artistic energy which, among other things, brought into being a group of "modern" churches, chiefly in Europe, between the two world wars. Dom Roulin's definition of what is "modern" may be construed as that which, in point of style, is non-traditional, and, while this point of view is a negative one, it has the one advantage of being all-inclusive.

The reader who wishes to develop further his own aesthetic theory of contemporary architecture can make a good beginning by studying the works with which this book is profusely illustrated and which are representative of much of the best and worst of the recent past. However, he will receive little help in discrimination from the text, for the weakness of the book is inherent in its style and the manner of its organization. Whole chapters are devoted to walls, belfries, doors, porticoes, etc. Treated as separate subjects, they tend to draw the reader's attention away from the important idea that the church building, as a whole, must be considered as a unity of which these elements are only component parts. As a further result, this method of approach leaves the reader with the feeling that there is no central thought holding the parts together and, because of this, while there are many items of interest covered in its pages, the book is fundamentally uninformative. Dom Roulin's criticism rests almost entirely on his intuitions. While no one can deny the author's right to express his own feelings in matters of taste, it still remains true that an invidious comparison between two buildings does not constitute criticism.

One church that the author singles out for censure is said to resemble a warehouse (Corpus Christi in Aachen) while another, which some one else might liken to a collection of beehives

(Saint Joan of Arc at Nice) is highly praised. Admittedly, the beehive domes have the merit of a finely organized grouping of masses, but the author overlooks the fact that the "warehouse" at Aachen has an equally distinguished feeling for mass, coupled with a fine sense of proportion.

In failing to elaborate his ideas, while in some cases he may entertain the reader with his fancies, Dom Roulin in fact turned away at the threshold where serious criticism begins. One may venture to add that the late Dom Roulin seems to base many of his opinions of the buildings included in his compendium on the reproductions placed in the text. While this is inevitable in a work of such ample scope, it is unfortunate that the quality of the reproductions is, on the whole, poor.

W. KNIGHT STURGES
New York, N. Y.

THE ART OF POLAND. By Irena Piotrowska. Illustrated. New York: Philosophical Library. \$6.00.

Poland is once again a partitioned and suppressed nation and its rich cultural heritage is again in danger of extinction. To extend the knowledge and increase appreciation outside that country of Polish arts and crafts is the purpose of this survey.

The wealth of Polish artistic achievements is here outlined in sketch form. The record compares favorably with that of most European nations. In essence, Polish art is European; while Eastern and Western influences are discernible, the Western is predominant.

This volume presents a brief historical summary of Polish arts and crafts movements as reflected in the names, dates, and important contributions of the principal workers, artisans, craftsmen, artists, architects. Such treatment is not the most impressive or the most instructive of all methods. The brief consideration accorded each phase and personality may perforce mislead the uninformed into thinking lightly of these accomplishments; or they may be similarly misled by the divergency of subjects chosen to illustrate the diversity of Polish talent.

Among these subjects are: architecture, painting, sculpture, posters, book-binding, postage stamps, woodcuts, stained glass, cabinet work, silver, iron, glass, lace, embroidery, textiles. In general, the text attempts to explain the special native traits of a particular art or craft and the relationship to its

non-Polish counterpart. This approach corresponds to the kind and degree of interest usually manifested by American audiences attending the author's lectures.

Characteristic of a markedly religious people are the religious tone and subject matter of much of the work included: for example, the Annunciation, Nativity, Adoration of the Magi, the Crucifixion, the Resurrection, are constantly recurring. And battle scenes, sports, children, are themes common enough to be accorded consideration.

The book bespeaks a deep nationalistic devotion and patriotic attachment. An extensive bibliography gives English and French references to supplement the brief and hurried text. Unfortunately, the paper is not suitable for completely satisfactory reproductions of the numerous, well-chosen illustrations.

LAWRENCE E. MAWN,
Alhambra, California.

THE STORY OF ARCHITECTURE IN MEXICO. By Trent Elwood Sanford. Illustrated. New York: W. W. Norton & Company. \$6.00.

Two prominent influences mark important Mexican architecture and art: the one, deeply religious enthusiasm and devotion, and the other, Spanish culture. A surprisingly large part of this world, and especially of this hemisphere, came within the Spanish orbit. Mexico is another chapter in Spanish history.

Following the natural order of narrative, the story is divided into parts corresponding to historical periods: the pre-Columbian, the three hundred year-long period of Spanish dependency, the following century of independence from Spain, and the two decades of the modern period. Each era is adequately presented, except for the modern period which is lightly skimmed over.

The two great architectural epochs in Mexico, the equal of which few countries have seen, were inspired by religious motives. In the pre-Columbian epoch were produced the sacred mounds, pyramids, temples, and religious structures of the amazing and mysterious Toltecs, Mayas, and Aztecs; and in the Hispanic the exultantly exuberant cathedrals, churches, and monasteries. The awe-inspiring Toltec pyramid at Cholula, one of the largest structures ever raised by man, is now surmounted by the impressive Church of Nuestra Señora de los Remedios. Other remarkable structures are the circular temple of Quetzalcoatl; the

Pyramid of the Sun at San Juan Teotihuacan, with base measurements almost equal to those of the pyramid of Cheops in Egypt; the Hall of the Monoliths at Mitla; the temple pyramid at Xochicalco; Plaza of the Sun at Monte Alban; and buildings at Calixtlahuaca and Tenayuca. Among the great gothic, plateresque, baroque, churrigueresque buildings of Spanish Colonial days are: the Monastery of San Augustin Acolman; Cathedral of Morelia; Churches of Santa Monica at Guadalajara, Santo Domingo at Oaxaca, San Cayetano at Valenciana, and Santa Prisca at Taxco.

An account of the historical, religious, geographical, and political factors which determined the course of Mexican architecture is included. Noticeable throughout is a sincere effort to present a reasonably complete story with fairness and accuracy. The literary style is at times regrettably colloquial. While not an academic reference book for future historians, the book does offer popular, profitable, non-technical reading for the tourist and architectural student. Appended are a helpful list of the cathedral cities of Mexico; glossaries of architectural terms, of general Spanish and Mexican terms, of Mexican place names; and a bibliography of reference books on Mexico, ancient and modern, on Spain and New Spain.

LAWRENCE E. MAWN,
Alhambra, California.

WILLIAM MORRIS: MEDIEVALIST AND REVOLUTIONARY. By Margaret R. Grennan. New York: King's Crown Press. \$2.50.

Miss Grennan's study of William Morris deserves a place among the most distinguished essays in literary and intellectual history that have appeared in recent years. The work betrays solid scholarship and sharp intelligence, but the real hallmark of its distinction is the ease and grace and clarity of the presentation of a story that has many strands and that has too often been deceptively simplified. Briefly described, the book is a close analysis of the background of certain dominant features of Morris's thought and an attempt to evaluate these in the light of present and persistent social and artistic problems.

The gothic revival of the eighteenth and nineteenth (and even twentieth) centuries has a fantastically strange history. Even the most enthusiastic admirers of mediaeval civilization must find it difficult to approve of many of

the results of the romantic and nostalgic attempt to seek the clues to art and life in the relics of the middle ages. Miss Grennan, however, though alluding to the infinite variety of the revival, wisely confines herself to the history of mediaevalism as it bore on Morris, and she remains continually aware of the fatal tendencies that lurk in merely fashionable enthusiasm for the past. She defines her theme as "the interrelations of Morris's mediaevalism and his socialism," and throughout her book she is at pains to distinguish between the mediaevalism that is purely (perhaps better, impurely) decorative — and sterile — and that which is dynamic and fruitful. Readers who are not particularly interested in Morris will find that she has made valuable contributions toward the solution of the perennial problem posed by the inescapability and value of tradition ranged against the insistent demands of originality and progress.

Those who are interested in Morris, or those who are open to persuasion, will find in Miss Grennan's study a cogent demonstration of his essential greatness — his magnificent integrity, his artistic soundness, his passionate if unprofessional scholarship, and his literary achievement. It is worth noting that some common notions about Morris are exposed as superficial. Miss Grennan, for example, observes: "It is surprising that a man who rarely wrote a passage of praise without qualifying it with the less attractive side of the picture his honesty and good sense discovered, should be so often described as seeing the mediaeval period through a golden haze." And again: "But to consider Morris's socialism as limited by aestheticism or by a romantic love of the past because it was artistic and mediaeval in inspiration would be based on a misconception of his final position and of the earlier influences that led to it. 'That which I understand by real art is the expression by man of his pleasure in labour' was said by one who was interested in a work-a-day reality, an art that could be handled and even roughly and no more interferes with ordinary duties than the beauty of nature interferes with her cosmic functions." And finally one may applaud her dismissal of the excessive and largely unprofitable concern with Morris's "Wardour Street" English.

The shortcomings of Morris's thought are not overlooked. His failure to understand the complete Christian position

did much to vitiate his historical research and to oversimplify his program for the future. Miss Grennan's examination of Morris's relationship to Christianity is as satisfactory as anything in her book, and in itself a demonstration of her powers of understanding, her genuine charity, and her gift of incisive exposition. It would be hard to find a more generous appraisal of Morris, but magnanimity is controlled by a strong critical sense and by a real understanding of the place of art in society.

GROVER CRONIN, JR.,

Fordham University and Yale University.

STAINED GLASS IN SOMERSET, 1250-1830. By Christopher Woodforde. London: Geoffrey Cumberlege, Oxford University Press. \$15.00.

The county of Somerset is rich in beautiful churches and stately houses. In earlier times the windows of these structures held a wealth of notable stained glass, much of which has since been destroyed. There is, however, a fair amount remaining; enough, in fact, to fill a good sized volume with its description and history. In many instances the main panels have succumbed to violence or neglect, and only tracery fragments remain; but these are often enriched with figures and symbols hinting at the theme of the destroyed portion.

Happily the noble Cathedral of Wells is within the shire, and its treasure of old glass alone would justify a volume of no mean proportions. Its windows composed of early fragments freely assembled are, in themselves, among the most lovely compositions of color and light, and the Jesse Tree in the east window of the choir, with its culminating rood, is one of the finest examples of fourteenth century glass painting left to us. As a matter of fact, most of the glass of Wells dates from that century, and there is precious little earlier work to be found in Somerset.

Woodforde gives ample space to the glass of the fifteenth century and to the pre-Reformation heraldic work, so important in England. He devotes separate chapters to Peter Carslegh's window at Winscombe, the glass at Orchardleigh and the Passion window at East Brent.

The iconography of the glass naturally falls under such headings as narrative windows, groups of figures, saints chosen from calendars, name saints, the four Evangelists and their symbols, instruments of the Passion, the

sacred wounds, and the chalice and the Host.

A separate chapter is given to foreign glass — that painted in England by craftsmen from other countries, and that painted and made abroad.

This volume is written primarily for the student of mediaeval art and iconography and for the local historian and topographer. The records of the earlier work are arranged alphabetically for ready reference, while the chapter on post-Reformation glass is in chronological order to emphasize the continuity of the art during times when it is popularly supposed to have been "lost."

The author is a scholar, well versed in the craft. He has written many learned monographs dealing with the glass of this and other counties in England and, for a number of years, has served the British Society of Master Glass Painters as honorary editor of their *Journal*.

The work is abundantly illustrated with photographs, a few color plates, and a number of interesting line drawings (accented with yellow to suggest gold stain) setting forth and comparing in quaint patterns of foliated forms, birds, and symbols that were so effectively used to enrich the silvery grisaille characterizing so much of the English glass.

ORIN E. SKINNER,

Boston, Massachusetts.

CHURCHES OF OLD NEW ENGLAND. Their Architecture and Their Architects, Their Pastors and Their People. By George Francis Marlowe. Illustrated with Photographs by Samuel Chamberlain, New York: The Macmillan Company. \$3.75.

This is a highly informative book, dealing with the New England meeting-houses of the eighteenth and early nineteenth centuries, though retracing, as well, the previous history of certain buildings like King's Chapel, Boston, and including the famous "Old Ship" of 1681 in Hingham, Massachusetts.

It has many merits: illuminating details concerning processes of construction, well-spaced photographs of fifty-four fine churches, and a very readable sequence of contents. The author begins in Boston and Cambridge, goes out through the Massachusetts countryside, later reaching Rhode Island and Connecticut, then up into New Hampshire and Vermont. There are countless delightful passages of gossip culled from old diaries and parish records concerning the early founders, successive rectors,

and eccentric members of their congregations.

To the reader who admires old New England architecture, this emphasis, in view of the subtitle, is slightly disappointing. Though in his introduction and conclusion, the author (who is an architect) generalizes interestingly on the subject of colonial and federal design, there are chapters in which personalities far outweigh æsthetic comment. Granted that many of the master-builders are hidden in obscurity and that the classic examples have already been fully dealt with by art-historians, one could still wish more discussion of the churches and less of their colorful incumbents, material which properly belongs to anecdotal literature.

The illustrations vary, as all photographs do, in crispness of detail, but the majority are excellent. Some are fine compositions in themselves, others obviously records instead. The seasonal ones are particularly effective — white frame churches like Shrewsbury and Groton, Massachusetts, in glistening snow, or the more formal brick Center Church, New Haven, in a typical March thaw. Both author and photographer pay sympathetic tribute to the early settler's choice of site.

ALICE M. MAGINNIS,

Museum of Fine Arts, Boston

JOURNEY INTO FAME. The Life of Daniel Chester French. By Margaret French Cresson. Cambridge, Massachusetts: Harvard University Press. \$4.50.

It is rare when the reputation of an artist is so critically unassailable that we take up a biography of him by a member of his family without cynical apprehension. Yet none of this embarrassment affected the pleasure with which, some years ago, we received the reflected story of Daniel French by his wife. Nor does anything in the posthumous atmosphere seem less hospitable now to the idea of an objective history of the sculptor by his daughter. We do not expect Mrs. Cresson to offer us a technical evaluation of her father even though she has obviously the endowment for it. Far from so cold a purpose, this is frankly the filial observation of a great talent gradually flowering within the family circle. It was perhaps inevitable in this perspective that she should be forced to the ingenuous convention of styling her hero "Dan," an intimacy which is a little startling when she writes of the particular days before she was born. But the chumminess as to later years is

plausibly significant of the domestic affections. French belonged to a social estate which protected him from the struggles so often associated with artistic immaturity. It was not the least fortunate of his felicities that his early life was lived in Concord, which made for a boyish friendship with the aged Emerson, who sat to him for his venerable bust just before it was too late. That his after-years were rich in the intercourse with men of intellectual consequence makes for most entertaining biography.

French was far from the stormy or egocentric type of genius that needed a cloister for its wayward moods. It was of a singular urbanity which was readily harnessed to the domesticities, and lent itself admirably to the fusion of the artist and the gentleman. It was well for the integrity of his accomplishment that his career, like that of St. Gaudens, lay so securely within the academic tradition. It was only near its close that he became uneasily aware of the mounting wave of a protesting philosophy.

French was singularly slow in manifesting his vocation, and actually was not himself persuaded of it till he was almost twenty, when his friends, affected by the remarkable ingenuity of some trifle of his idle hours, gave the compelling direction to his mind. He had hardly adjusted himself to the idea when he was confronted by the commission to design the monument of the Minute Man at Concord, one of the most admirable, even if the earliest, of his sculptural essays. Betwixt this and these last anxious days, when he was so occupied with his Lincoln, lies a span of high accomplishment whose quality in the terms of beauty and imagination is challenged only by his great contemporary Saint Gaudens. Indeed, as we stand before that brooding effigy within the Washington memorial, we wonder if after all it is not French who has left us our most penetrating study of the Liberator.

CHARLES D. MAGINNIS,
Boston, Massachusetts

IRISH FIGURE SCULPTURES OF THE EARLY CHRISTIAN PERIOD. With a Critical Assessment of Their Significance. By Eric H. L. Sexton. Portland, Maine: The Anthoensen Press.

Here is a volume that will be of great interest to students of mediæval art and also to a body of readers who would like to know about that early European civilization that Professor Toynbee has named Far Western Christianity. The

figure sculptures referred to are the great stone crosses with the circle that have become known as Celtic crosses; the first part of the book is a history and description of them; then there is a catalogue of all the extant crosses (about a hundred) with descriptions, bibliography, interpretations; and this is followed by over fifty excellent photographs. The American scholar, Eric Sexton, has done a fine piece of historical and critical work, and the Southworth-Anthoensen Press has done itself proud in making such a handsome book of it.

Eric Sexton, one admits, is not the first in this field: there has been the work of another American scholar, Kingsley Porter; there is a book in French by Mademoiselle Henry, a monograph on the Cross by Muiredach by the Irish scholar, MacAlister, and there is the work of an older scholar, Stokes. But the history of the rise and development of this singular art has not been stated elsewhere with such clarity. Eric Sexton's study takes us from a beginning that was a definite beginning to an end that was a definite end in this unique chapter in the history of mediæval art. The cross with the circle — the most monumental form of the cross that has been designed — and covered with raised figures was a racial expression to an extraordinary extent. But it now appears that the circle on the cross was originally derived from Saxon England: there it was used sparingly and tentatively. Then it became an art-form that the Irish mind was able to find itself in. The crosses were for the instruction of a public outside the schools, Eric Sexton tells us; in their developed state, they were the picture books of the common people. "The sculptures with which they are embellished display the biblical stories as well as incidents of Irish religious history with such a great wealth of detail that their subjects are conveyed to an uneducated observer with a clarity comparable to Defoe's *Robinson Crusoe*." But besides realism, there was a mystical feeling in the great crosses of Monasterboice and Clonmacnoise: the circle with its peculiar appeal to the Irish spirit denoted that. These crosses, to my mind, suggest conceptions and motives that, on one side are in the philosophy of Johannes Scotus Erigena with its idea of nature as a return to God, and on the other in *Finnegans Wake* with its circular movement and its crowd of abstract figures, and, between, classical Irish poetry in which the last line is a repetition of the first. All the

culture of the time went into the making of the Monasterboice and Clonmacnoise crosses: knowledge of the illuminated manuscripts, of the bronze work of the shrines, knowledge of the Old Testament and the Gospels, of patterns derived from Roman, Britain, Southern France, and Spain. From the eighth to the tenth century the Irish mind was able to absorb outside influences and use them in this native expression.

This sculpture does not begin earlier than the seventh century — before that there is no Irish sculpture in any form. For its start it had the ancient upright stone, the pillar stone on which was incised a name. With the circle, borrowed, the art of figure sculpture began, the sculptors transferring it to the stylized human figures from the manuscripts. A southern school was the first to attain a sculptured style: this is seen in the crosses of the valley of the Barrow and the Suir — nine crosses carved in granite blocks which Eric Sexton dates as the middle of the ninth century. "The figure carvings are all characterized by a charming naivety which accords well with the other indications of an early date." In the beginning of the tenth century this art reaches its highest development in the two crosses at Clonmacnoise and the cross at Monasterboice known as Muiredach's Cross. Of the west cross at Clonmacnoise, Eric Sexton writes, "It is in every way a beautiful monument, though it has a delicacy of form which contrasts with the robustness of Muiredach's Cross. The sculptor of the south cross stylized the figures in the panel with the regularity of an illuminated page in one of the manuscripts." He interested himself, Eric Stanton thinks, in transcribing the arts of metal work and of book illumination in the medium of sculpture, and "the essential sculptural style has been retained."

The eleventh and twelfth periods were periods of decadence: this is shown first by the lessening and then by the abandonment of the circle. And then, as Norman architecture replaced the Irish romanesque, the crosses became merged in; the general style of mediæval sculpture: the transition from one to the other is shown in the cross at Glendalough. The Cross of Muiredach, a continental scholar claimed, could not have been made in the tenth century as such work was impossible at the time. The statement shows an unawareness of the Irish effort up to the tenth century. The Monasterboice Cross is the last visible monument of a civilization which,

exhausted by its struggle with the Scandinavians, was not able to maintain itself against the Normans. "The feeling of style is largely achieved through the high relief of modeling." Eric Sexton writes. "The roundness of the figures, notably the grouping of their heads, conveys an impression of jeweled metal work which is in no way alien to the medium of sculpture."

PADRAIC COLUM,
Woods Hole, Massachusetts

THE SONG OF THE CHURCH By Marie Pierik, New York: Longmans, Green and Company. \$3.00.

Miss Pierik, who studied under Vincent d'Indy of the Paris *Schola Cantorum* has written a no less charming than instructive and scholarly book on the chant of the Church. She opens for our inspection the musical treasury of the Church, still so little known and appreciated in spite of Pius X's precepts.

She traces the development of the modes from Greece (which had seven) through Saint Ambrose and Saint Gregory and the complicated systems of the early middle ages.

Planechant has had eight modes since before Saint Gregory's time. A mode is a melodic design, each has its own characteristics, each ranges over a different octave, possesses a particular dominant and final and a musical quality of its own. For example the dorian mode or first tone, which ranges from D to d with dominant a, is grave, while the lydian mode, or fifth tone, which ranges from F to f with dominant c is sweet, etc.

The Benedictine, Guido of Arezzo, simplified notation by the invention of the staff (1026). Before Guido it took a chorister five years to learn the chant.

Miss Pierik explains that *neums* are "musical words" and shows by a waveform graph juxtaposed to the notes the inflections of the voice for each of ten examples.

She tells us of the great composers of the hymns of the Divine Office and of the rebirth of planechant little more than a century ago at Solesmes, under Dom Guéranger (†1875) and his successor, Dom Pothier (†1923). It was the latter's volumes which prompted Pius X to issue his *Motu Proprio* on liturgical chant (April 25, 1904). Pius X called it *sung prayer*.

We learn that the Greek Liturgy has no propers for feast and season but only two forms, one the abbreviation of the other. How rich we are in comparison! We learn also that we barely escaped a

sad liturgical fate during the renaissance. The vogue for classical Latin and pagan phrases gave rise to a proposed breviary in which the "Begetting of the Word" was *Minerva Jovis Capite Orta* and the Holy Ghost was called *Aura Zephyri Caelitis*.

Some of the translated passages from the French authorities are not quite English, for example, on page 92, "at the time when the Empire was painfully achieving its course" must mean *when it was breathing its last*. I should prefer the Bishop of Truro (p. 109) to be designated as *Anglican*.

The proofreader has nodded on several occasions, viz., on page 16 where a slip of the pen writes *Alcuin* instead of *Alcmeon*. *Hypophrygian* is misspelled on page 159 and *supples* should be *supplies* on page 225. Ademar died in 1098, not 1093 as shown on page 140.

These are slight errors. Miss Pierik's book deserves to be widely read; wherever read it will be appreciated.

WILLIAM A. P. MARTIN,
Annapolis, Maryland

Correspondence

New York, N. Y.

To the Editor of LITURGICAL ARTS.

Dear Sir:

The Catholic Church has been challenged and accused recently in many quarters—even at meetings of the Liturgical Arts Society—for its alleged poor taste in art. That the art used in modern Catholic churches is bad, and has been bad for many years, is very possible; but in spite of its lack of artistic greatness, we cannot overlook an important point; it has continued to be for millions of people—people without artistic taste perhaps—a source of great devotional inspiration. Their painted *images* may be only "post-card art" but they still inspire great devotion in the millions of simple people whose taste in art is like that of "little children," which, from the point of view of Faith, is a happy state.

If we are to change this form of art and replace it with startling, harsh (and therefore shocking) work of restless, bitter malcontents such as Diego Rivera, Orosco, etc, whose "intense and vital" works are, as we know, inspired by atheism and violent anti-clericalism, or with the coarse distortions of Mestrovic, whose admirers now use the Metropolitan Museum as their private

exhibition room—if we are to do this, then the result will be that it will destroy or at least endanger the Faith of many simple and devout people to see their familiar conceptions of the Blessed Virgin, for example, transformed into a huge distorted Mexican Indian. And all this, we are told, is for the sake of art! These startling works may be fine art, or again they may be just bad art designed to shock the Philistines: time will establish this point of artistic taste.

The Church is being pressed by various groups posing as intellectuals to purchase these "horrors." Such persons here in America, in England, and elsewhere, have made serious attempts to promote and sell this art, which is really the Cult of Ugliness adapted rather inelegantly to Catholic themes. To make this possible, they have embarked on a huge campaign of ridicule of traditional Catholic art.

It is, of course, unfortunate that the Church failed to take advantage in the recent past of the genius of LaFarge, Saint Gaudens, O'Connor, or Louis Sullivan, but now fearing to repeat its mistake, the Church seems tempted to make the positive blunder of a pitiful last-minute attempt to leap onto the band-wagon of over-publicized modern "art." But this will not correct or make amends for the errors of the so recent past.

The world is obviously very confused at present and the artist is producing mostly rubbish. The Church should therefore remain calm and steer clear of those false prophets of "modernism." If a genius appears among us, especially in Catholic art, I believe he will be made known to the Church by some intelligent priest and by his own efforts. For, after all, priests are not as ignorant as our pseudo-Catholic "intellectuals" would have us believe—for their own low mercenary ends.

The various modern churches that I have seen are more like swimming pools or gymnasiums in character than they are like places of worship. Their brightly lit innovations have the real juke-box atmosphere and are, in my opinion, a danger to the Faith. It is only recently that we have been told that all traditions in art must be discarded and replaced by the latest conceptions of half-educated young "architects" who are carried away by their own presumption and vanity.

At a recent meeting of the Liturgical Arts Society, all I heard was mostly nonsense. But the most deplorable thing

of all was the humble admiration of the misguided members for the new art of the communist.

Confusion results in strange unions!

Yours truly,

PATRICK A. O'CONNOR.

EDITOR'S NOTE. It seems that Mr O'Connor indulges in exaggeration. Any criticism of existing conditions concerning religious art at meetings of the Liturgical Arts Society is leveled at individuals and not at the Church, *qua* Church. Is that bad? Assuming that such criticism is valid, should it be suppressed or condemned?

Assuming that "post-card art" still inspires great devotion to the millions of simple people, can we not also assume that good art will likewise inspire their devotion?

And why bring up the work of Rivera and his Mexican colleagues? Does not Mr O'Connor here indulge in the playful but hardly fair method of the red herring? Some of the work of these Mexican artists was shown on the screen at the last annual meeting of the Society, but only to show the *scale* of mural painting and not for the subject matter.

As to the "coarse distortions of Mestrovic" — we leave that point to be considered by our readers.

We feel that the officials of the Metropolitan Museum of Art need no defense for showing Mestrovic's work.

As for familiar conceptions of the Blessed Virgin being "transformed into a huge distorted Mexican Indian" — is not Mr O'Connor unduly worried about "the Faith of simple and devout people?" Or is he not rather the victim of a too vivid imagination?

Some young architects may be responsible for curious new buildings but the really competent ones who are striving to exercise their creative talents do not urge that all traditions in art be discarded. On the contrary. But they understand tradition as a golden chain to which they feel entitled to *add* their own link. Is that subversive?

And, finally, whether all that was heard at the recent annual meeting of the Liturgical Arts Society "was nonsense," we leave to the consideration of our readers, since the transcript of the talks and discussions was printed in the August issue. Indeed — *confusion results in strange unions!*

*We understand that Rouault has finally executed several windows for a new church in France.—THE EDITOR.

RUSSELL, KANSAS

To the Editor of LITURGICAL ARTS.

Dear Sir:

Since its inception I have been a subscriber to LITURGICAL ARTS. Because I assume that your forward-looking program must produce brickbats, it occurs to me that you might welcome a few words of thanks and praise from from the pastor in a small community in far-off Kansas.

Whatever appreciation I now have for religious art I owe to your publication, and I am particularly grateful for the fact that you stress fundamental notions of honesty of material and the consequent respect for the human being, the craftsman, the artist. I also enjoy your hammering away at the possibilities of creative work to-day, without that everlasting recall to the past which has resulted in so many still-born "creations" in this country — and abroad, for that matter.

Another aspect of the influence exerted by the Liturgical Arts Society lies in your optimism concerning the possibility of obtaining good work from the many craftsmen in this country: those craftsmen whose work is so often seen in secular places but which is so absent from our churches. There must be many pastors in the United States who, like myself, stand ready to purchase decent objects for use in our churches, but who find it difficult to obtain them in the shops which cater to the clergy. It is a pleasure to state that, in this connection, I find the information service, so generously and promptly provided by your Society, to be of invaluable assistance to a pastor who lives far removed from reliable sources of such information.

I recall an editorial in LITURGICAL ARTS, some years ago, in which you stated that the main problem was the creation of a frame of mind in which good work, by competent artists, would be accepted as normal. May I say that the Liturgical Arts Society is doing great good in creating such a frame of mind? More power to you!

Yours truly,

The Reverend M. MORAN,

Pastor, Saint Mary's Church.

The following letter, from one reader to another, is here reprinted with the permission of both persons.

ANNAPOLIS, MARYLAND

Dear Father Rinaldi:

I appreciated your fine letter in the May number of LITURGICAL ARTS. I

wrote once in the same vein objecting to Charlot's grotesque figures. His inspiration was supposed to be Mayan. Why it couldn't have been Christian and French, I am at a loss to know.

Christian art, and especially the human figure, should be noble. I am glad to see what Pius XI had to say on the subject.

However, perhaps the indignation which LITURGICAL ARTS stirs up in us once in a quarter may not be a bad thing. It does give rise to disagreements but also to agreement as to the present lamentably low state of painting, sculpture, and music among us. We can be thankful that our heritage is so rich and hope that it will be better appreciated in the not too distant future.

Yours truly,

WM. A. P. MARTIN

NEW YORK, N. Y.

To the Editor of LITURGICAL ARTS:

Dear Sir:

E. M. Conover's horrified air and raised eyebrows over the "very new and startling things in architectural design and glass" (are they not the same?) (LITURGICAL ARTS of February) was amusing. But Father Rinaldi's approbation in the May issue, in which he takes occasion to scold your magazine, deserves an answer because, unfortunately, he represents a majority opinion among the clergy.

My own criticism of LITURGICAL ARTS is quite the opposite. I have found it much too timid, too ready to compromise. A great contribution to the revitalizing of Catholic art (which it so obviously needs) could be made by a magazine which was bold and absolutely unequivocal in its attack on the mediocre.

Father Rinaldi asks: "And why should we be asked to accept the products of these so-called 'first-rate artists' . . .?" I haven't noticed that there were enough really "first-rate" artists in the service of the Church to disturb anybody. They have not been asked to work for the Church. Rouault is one of the greatest painters of our day, but to my knowledge no work of his exists in a church.* He paints religious subjects because he wants to paint them, not because he has been commissioned to paint them. And how many churches has Barry Byrne been allowed to build?

Father Rinaldi finds comfort in the fact that "brother-priests and interested laymen" agree with him. Of course.

This should be a matter of concern to him. Where integrity and honesty are concerned, in these times, it is rather more difficult to find agreement.

"... few, if any, contemporary religious creations would be understood and appreciated by the people in our churches." In this, out of my own experience, I can prove Father Rinaldi wrong. Given a chance to live with the work, given the same familiarity with the new as with the old, the people will take the new, if it really is new and has genuine worth as such. In the long run the people in the churches aren't easily fooled. They are benumbed, and that is in no small measure the fault of those who have foisted upon them their own half-educated idea of what is good art.

"How is it, then, that these artists insist on giving us abstract and sublimated representations, entirely devoid of harmony and dignity of form . . . they disturb their [the faithful's] devotion." It seems to me the mosaics at Ravenna and the glass at Chartres are disturbing, too. Catholicism is a disturbing idea. It has always been. It is about time that Catholics shook off their smugness and complacency and realized the full implications of the Faith.

And for that matter, there is a new church in downtown Manhattan, of which I am sure Father Rinaldi would approve, which is very disturbing to my devotion. I question whether this church really helps and inspires anyone in his efforts to commune with God.

Father Rinaldi quotes Pius XI on religious art: "Certain creations of this so-called modern art resemble the crude productions that may still be seen in certain manuscripts of the darkest period of the early middle ages, when the conception of ancient classic art was engulfed by the barbaric invasion, and the renaissance had not yet dawned to dispel the darkness . . ." This seems to dispose of Notre Dame de Paris, Notre Dame de Chartres, etc., etc. Does Father Rinaldi actually prefer Saint Peter's to Chartres? He can't have both. Does he really believe that the arbitrary reversion to a pagan art "dispelled the darkness?" Does he call that *traditional*?

No. The one is an organic solution in physical terms of a very special problem in function and structure. The other is fraud, bad imitation, sham exhibitionism, the triumph of Ego. Father Rinaldi misunderstands the true meaning of tradition. The Church, through the centuries, has found it

necessary continually to re-state and re-define its doctrines in contemporary terms. This is precisely what the Catholic artist should be called upon to do. This is *true* tradition. Not the shoddy imitation of forms which some other age found useful to its means and purpose. And "harmony and dignity of form" do not reside exclusively in ancient classic art. These qualities (along with others, such as sincerity, honesty, integrity, insight, imagination, and intelligence, to mention a few) may characterize forms as yet undiscovered.

I am a little suspicious when the Church "... opens wide her doors and heartily welcomes any good and truly progressive development of the grand and venerable artistic traditions . . ." (Pius XI) I can't help wondering if the standards of judgment are intrinsic or merely superficial. I can't avoid the feeling that a "good and truly progressive *development*," etc., (the italics, as they say, are mine) is ill-advised or even impossible under the circumstances. The great renaissance masters perhaps did not renounce their own creative power in sculpture and painting, but their architecture *was* sculpture and painting, not architecture. And they did renounce the creative power of posterity for centuries.

For the first time in history a truly progressive and developing tradition was broken. Forms developed in answer to other conditions, for other purposes, many centuries removed, were arbitrarily expropriated. It started a bad habit which only now is being slowly overcome.

The "unholy abstractions" of which Father Rinaldi speaks are not to his taste. I wish he had been more specific. Those works I have in mind are certainly not unholy, and they at least have the merit of honesty. Better ugliness than falsehood. As for the "vaunted disregard of the elementary principles of art," what are they? Again, a specification is in order.

Perhaps the best answer of all is to be found in that same May issue of your magazine. Father Sterck said some intelligent things, among them the following: "Many a Catholic is afraid of what he does not know. He shuns the new in action, and most of all in ideas, while trudging bravely along his rut in life." Better still; "Who is to blame? The clergy? The laity? The architects? Everyone. Together we bear our share of the blame, and only together can we remove it. By study, by

comparison, by merciless self-criticism, above all by opening our hearts to the new and being fearless in experiment. No duty could be a greater pleasure, no pleasure a greater duty, than to express outwardly the inward progress of our faith."

Yours truly,

JOSEPH SALERNO

NEW YORK, N. Y.

To the Editor of LITURGICAL ARTS:

Dear Sir:

In his comment in the August issue of LITURGICAL ARTS, in connection with the symposium on mural painting Mr Harold Rambusch asked the following question: "Is it right, legal, or just to obliterate the work of an artist?" On which issue he takes the following view: "To forbid an owner to cover a painting would infringe upon his rights," and makes an irrelevant statement on the destruction of the Rockefeller City Rivera mural to justify his view. This case, as we may remember, was a highly controversial one.

Chairman Lavanoux was right when he remarked: "The Rivera-Rockefeller Center incident presented a clear-cut issue, but Mr Crimi's fresco was not of the same order. It is a question of appropriateness, decency, and common sense."

As I recall the Rivera incident, the owners of Rockefeller Center asked Rivera, after they discovered that they did not like his mural, if he would make changes, in keeping with their wishes. Rivera refused to compromise his artistic integrity, and the owners paid him in full and destroyed the mural. In the eyes of the law and the public in general, their action seemed justified. However, everyone knows Rivera's ideology, and certainly the Rockefellers must have known it too. More than once Rivera had pictured J. D. Rockefeller, Sr., in his murals as a symbol of his hatred of the capitalistic system. Why engage an artist whose beliefs and ideologies are at opposite poles from one's own? Is it ignorance, or is it because a client wishes to capitalize on the prestige and reputation of an artist? Rivera, himself, from the beginning explained to the architects and the owners his interpretation of the theme he was commissioned to paint: "Man at the crossroads looking with uncertainty but with hope and high vision to the choosing of a course leading to a new and better future."

Rivera writes: "I have no idea why he, [the owner] conceived the idea of

going to painters who have a definite personality and style of their own to produce anything of that sort." He, at one point, refused to accept the commission on the basis that the owners insisted on certain conditions, but two members of the family were interested, it seems, in Rivera's ideas about the mural. Reference can be made to *Portrait of America* by Diego Rivera, pages 21, 22, 23. Even if one were not to accept Rivera's word for it, the record speaks for itself.

To return to Mr Rambusch's opinion about the rights of an owner to do what he pleases with the work of an artist, it seems right from where he stands. His view, however, is that of a decorating contractor who employs artists to execute mural decorations on a commercial basis. The average salary paid by contractors to artists equals that of plumbers or steamfitters. Not being the creators of works of art themselves, they have no qualms of conscience regarding the destiny of the work. They feel neither the pains of birth nor the grief of death, and are content as long as the client is satisfied and their income assured.

It is quite a different matter, however, in the case of an artist whose reputation is built on his own personal performances as a creator, and not as a lowest bidder. His signature on his work, which is expected by the client as part of the consummation of a contract, is both a passport and a confirmation of his artistic integrity. The willful alteration, mutilation, obliteration, or destruction of a work of such an artist, without consulting the artist, is not only a violation of ethics, but also a direct infringement on the rights and reputation of the artist, especially when a work of art has been widely publicized and exhibited to the public.

Yours truly,

ALFRED D. CRIMI

NEW YORK, N. Y.

To the Editor of LITURGICAL ARTS:

Dear Sir:

It was public-spirited on the part of LITURGICAL ARTS to publish Mr. Kelly's "Notes on Building Maintenance" in its May issue. All too often the owner of a building — of whatever character — when he has paid for the best architectural advice and employed the best builders, thinks that his structure is immortal and will withstand all ravages of time. This is no more true of a build-

ing than of a healthy man. The latter, if he is wise, will now and again have a doctor check his condition and take precautions. A building too should have periodic check-ups.

In France — before the two recent wars — where long experience had taught the need of prophylactic measures, every public monument was in charge of an architect whose duty it was to inspect the work thoroughly each year and report what should be done to preserve it in condition. Most of the great cathedrals were constantly under repair, not the entire structure in one year, but bit by bit; year by year, a scaffold moved around the church or monument. It might take twenty years to complete the tour, but this method was safer and less expensive than to make all repairs in a given year, and the cost was distributed.

In this country we are too slipshod — trust too much to luck; besides, there is a general feeling here that no building is destined to stand for more than twenty-five years, so why bother? But, in the case of ecclesiastical buildings, there is a special obligation on the part of the Church to maintain them in good condition, for they were in most instances built from funds contributed by many humble people: they belong to the people.

The member of your Society who made possible the distribution of reprints of the article to the Archdiocese was a real benefactor. I wish the pamphlet could be even more widely distributed.

Yours truly,

WM. ADAMS DELANO

DES MOINES, IOWA

To the Editor of LITURGICAL ARTS:

Dear Sir:

For several years I have read with interest and I hope, with some profit, the various articles and also the correspondence appearing in LITURGICAL ARTS concerning contemporary ecclesiastical art accomplishments.

As a simple layman, I suppose I have formed my own likes and dislikes in the field of architecture, stained glass, sculpture, and the allied arts, all this without the training of the professional and thus I may be incompetent in my judgments.

I believe the letter of Mr Benjamin Musser in the August number of your esteemed quarterly sums up what most lay people would like to say in regard to some of our present day church art. Then, with a tinge of "artistic huff,"

comes the reply from Ann H. Grill to Mr Musser's criticism of one of her wood sculptured groups. To my mind the climax is reached in the publication of the circular letter from the office of the Sacred Congregation of the Holy Office concerning sacred art.

If our artists are interested only in a friendly competition with one another or solely in expressing their own artistic moods, then the general laity will profit little by their achievements. And if their work has the merit of being worthy of the House of God, surely the Church should have a directive decision in the matter.

Holding no brief for "Barclay Street Art," I still want to be able to appreciate a Nativity without the aid of a descriptive booklet telling me it is just that.

I am wondering, is there no *via media* in all these things?

Is it not possible that the artistic foundations of an earlier age may still be our best norm for a greater and if possible, better art?

Must we forget gothic and replace it with the "factory" type church structure?

Surely there is room for the contemporary artist. But there apparently is need of some restraint of the mood of some of our artists. The tremendous advance in correctly furnished churches during the past twenty-five years is indeed gratifying, yet many monstrosities still survive, and there is much more housecleaning to do.

Let us hope that our budding artists of to-day and the future will not become a further retarding influence to what is already a splendid reality.

Yours truly,

ORVILLE L. BINKERD

EDITOR'S NOTE: It would seem that every document that emanates from Rome in matters of art is at once pounced upon as a condemnation of a vital, creative art (the word so often used is *modernism!*) but when such documents are read in their entirety they do not condemn any such creative expressions. For example, the fourth paragraph of the circular letter to which Mr Binkerd alludes, and which was published in the August issue of LITURGICAL ARTS, states: "We accept everything modern and vital in art, but we make a distinction between healthy modernism and indecent passing fads." The editor cannot dispute that opinion, but a distinction can be made between the general directives issued by the proper authorities of the Church and

the opinions or prejudices of persons *within* the Church. Here is a wide field for agreement or disagreement but we can object when so many conservatives use these Roman documents as convenient smoke screens. And is the "factory" type church the only alternative to gothic, or any other historical style?

To the Editor of LITURGICAL ARTS

Dear Sir:

It has been a great pleasure to observe the influence which LITURGICAL ARTS has had on the artistic development of the Catholic Church in America.

LITURGICAL ARTS has impressed upon architects, painters, and sculptors the need for co-operation in the arts. This has led to a better understanding among them, thereby creating more harmony and beauty in the art of the Catholic Church.

You are to be congratulated upon the splendid work your Society is doing and my sincere good wishes for continued success.

Yours truly,

GEORGE LOBER,

Executive Secretary, Art Commission of
The City of New York

NASHVILLE, TENNESSEE

To the Editor of LITURGICAL ARTS:

Dear Sir:

For the most part, the taste and judgment of the people with whom I work, and the other people whom I know who work professionally for religious institutions, are a source of amusement and despair for our finest contemporary artists. Most of the better artists whom I know (many of whom I *say* are religious artists, even though they use a completely different set of words from mine) have abandoned any hope of churches and professional religious bodies for the appreciation and support of their works. They have good reason for this. Most of the publications of religious bodies, while the thinking of their articles and editorials is enlightened and meaningful for to-day, carry illustrations and "art objects" which are remote to, and unworthy of, our religious faith. For a long time now, much of the thinking about painting, sculpture, wood-carving, and architecture has not budged — consequently it has lost great power for to-day. This is a tragedy since all arts have their origin in religious expression, and to-day the churches are the last hope for appreciation and support of our fine contemporary artists and architects. (An exception would be

made of some architects in Europe who have surpassed church architecture all over the world with their inspirational and sound Roman Catholic Churches.)

Well, all of this "little tirade on religious art" is merely my introduction to saying thank you for LITURGICAL ARTS. I had heard about your publication for some time, but it wasn't until I recently made a trip to the Chicago Art Institute that I was able to see it (I am working in a section of the South which is tragically devoid of interest and education in art.) I went through the bound volumes of LITURGICAL ARTS from its beginning. I became more exhilarated and hopeful for the perpetuation of a meaningful expression of religious art as I moved forward with each volume. I have talked so much to my colleagues here in the office about what this discovery has meant to me, that I decided it might be better to unload a bit on you. Without question, your magazine is doing the most effective piece of work I know about in presenting contemporary art and architecture of religious significance.

Yours truly,

ROBERT S. STEELE

Managing Editor of "Motive,"
Magazine of the
Methodist Student Movement

WOODSTOCK, NEW YORK.

To the Editor of LITURGICAL ARTS.

Dear Sir:

The Woodstock Artists Association and all of us who had the privilege of hearing your talk on "Art and the Church Today" (September 12) want to thank you for a very enlightening evening.

Since your talk, many of the local artists have indicated a very lively interest in LITURGICAL ARTS. I have found some who were familiar with the work of the Liturgical Arts Society, but for the most part it was a revelation to them that the Church was in any way interested in contemporary art. One painter said: "Whether the Church needs artists or not I do not know, but certainly art needs the Church if it is to survive." All artists are familiar with the relationship of the Church to the arts of the past, but it has never occurred to them that this relationship could and should exist to-day. With few exceptions they are completely oblivious to the needs of the Church and this brings us to the work of the Liturgical Arts Society. The clergy are often accused of being prejudiced, indifferent, and unappre-

ciative in matters concerning the arts, but those same adjectives can be applied to the artist in matters concerning the needs of the Church. I firmly believe that the separation of the Church and the arts is purely accidental and artificial and that it would not be at all difficult to bring the artist to an understanding and appreciation of the problem. This would make the job of interesting the clergy infinitely less difficult. An art form and subject matter based on the traditional teachings of the Church will soon find an interested and sympathetic clergy. The non-objective quality which characterizes much contemporary art has come to mean, because of the publicity it receives, an unintelligible art to most of the clergy — and laymen.

Since your talk at Woodstock, I have asked a number of the top ranking artists who live in this community why they have never done work for the Church. Aside from the obvious answer that they have never been asked, their answers fall into three general misconceptions. That to work for the Church, first, one had to be a Catholic; second, one was hemmed in by all sorts of restrictions; third, they felt that the Church has ceased to be of any real value in modern life. The first two answers can be easily disposed of; as for the third, if I had to deal with a real estate broker, I would say it would take a Saint Francis to make him see the light, but it is not too difficult to convince an artist that the Church *is* the only real value left in the world to-day.

It seems to me that on the one hand we have a clergy who are not too unreasonable when they object to certain manifestations of contemporary art. On the other hand we have the artists who feel that religious art is a lot of sentimentality. The task is to help overcome these prejudices and misconceptions.

There is a similarity between the experiences of the artist and the mystic; both believe in working for "the good of the work," whether they have encountered Jacques Maritain or not. If a few of the preconceived notions and misunderstandings in the minds of the artists could be dispelled, they would find themselves in an environment of freedom, they would find themselves in the familiar surroundings from which they have been away too long.

Yours truly,

THOMAS PENNING,

Chairman, Woodstock Artists
Association

Sister Mary of the Compassion, O.P. (Constance Mary Rowe). Born in London, 1908. Began her art studies at the age of fifteen at the Clapham School of Art where she won two scholarships. At nineteen she attended the painting school at the Royal College of Art. Studied with Sir W. Rothenstein, A. K. Lawrence, and Professors Tristram and Wonthington. Won the Edwin Abbey scholarship in 1929 and was made an associate of the Royal College of Art in 1930. Won the Prix de Rome in 1932. Traveled extensively in Italy and studied the development of Christian art of the Eastern and Western schools. Came to the United States in 1936 and entered the Dominican Order in Union City in 1937.





Courtesy of the Catholic Art Association

OUR LADY OF FATIMA. A PAINTING BY SISTER MARY OF THE COMPASSION, O.P.
See two reviews of books dealing with Our Lady of Fatima, in this issue